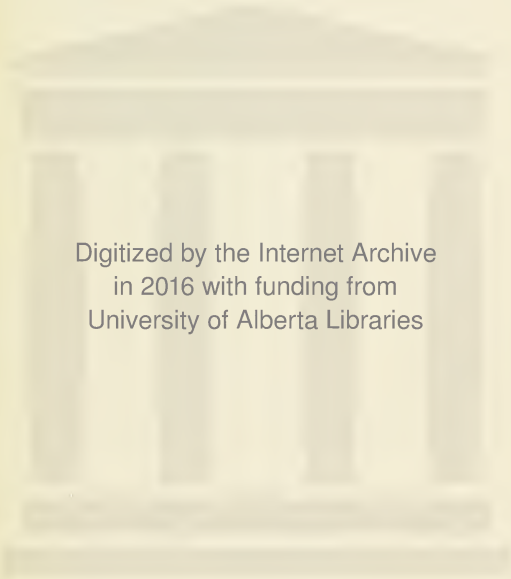
Sense and Structure in English Composition

B. C. DILTZ &
H. M. COCHRANE



SENSE AND STRUCTURE IN ENGLISH COMPOSITION

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Sense and Structure in English Composition

By

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FOREWORD

TO THE TEACHER

The purpose of this book is to provide a course of study in English Composition, graded to suit the needs, interests, and abilities of pupils in the first year of the Secondary School.

In its preparation the following aims have been kept constantly in mind:

1. To organize the study of Composition into concrete lessons, consecutively and progressively arranged.

2. To fix attention on the sentence as the main theme in the first year of the study of Composition, and to emphasize only those thought-constructions of which pupils are capable.

3. To make the structure of the sentence the basic unit for the study of words, grammar, punctuation, and clear expression.

4. To teach the function of the essentials of grammar rather than the names of all its innumerable classifications.

5. To provide abundant practice in the construction of sentences that are clear in meaning and correct in structure.

6. To introduce the dictionary as a guide-book to correct pronunciation, spelling, use of words, and writing.

7. To give leadership and initiative to the practice of Oral Composition.

8. To provide periodical assignments for creative writing.

FOREWORD
TO THE PUPIL

The Sickly Sentence

"Good morning, Doctor! My complaint is very plain to see:
I'm out of breath, and far too fat—what can the matter be?"

"Indeed, madam, it's obvious that you are overweight.
Too many thoughts and mixed ideas have brought you to this state.
You must reduce; and that will cure this other sore disgrace—
These pimply *so's* and *and's* that mar the beauty of your face.
Your thoughts, I fear, have been put down with eager appetite.
However, punctuation pills will help to make them right.
What's this you say about your joints? They stiffen up and ache?
Then, why not rub some grammar in, and exercises take?
The two together must be done, and very thoroughly,
Or you will be deformed and lame, beyond recovery.
And, lastly, may I tell you that the words in which you dress,
Are insufficient for your needs; and clumsy, you'll confess.
I recommend a costume plain, that's free from slangy trick;
The better class of sentences all choose from Mr. Dic."

"How long before I'm better?" asked the sentence with a sigh.
"Oh, that," said Dr. Textbook, "will depend on how you try."

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* Assignment for creative writing.

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This course is based on the assumption that Composition is studied three periods a week in the First Year. The number of lessons has been restricted to seventy-six, in order to leave twenty-five periods for the practice of Oral Composition.

* Assignment for creative writing.

SENSE AND STRUCTURE IN ENGLISH COMPOSITION

LESSON 1

THE TELESCOPE

In neat, clear sentences write answers to the following questions. Do not disturb the class by asking your teacher questions which a pupil with initiative should answer himself. Be independent. Do your own thinking. Before you hand your work to the teacher, examine every sentence you have written to see if it has *a subject* and *a verb*. Do not begin every sentence with "I". Work quickly and carefully, and try to be as definite as possible in all your statements.

How do you spend your time out of school hours?
What chores, if any, are you assigned at home?
If you have a hobby, why does it appeal to you?
What have you ever made with your own hands—a bird-house, a toy wagon, a boat, a cake, a dress, etc.?
Do you take lessons in any subject that is not studied at school?

Where and how do you spend your summer holidays?
Do you belong to a club of any kind?
What games do you play?
Where did you learn to swim?

Do you borrow books from a library?
Are there books in your home?
What books have you read during the past year?
What kind of book do you like best?
What magazines and newspapers do you see in your home?
What parts of them interest you most?

How far have you ever been from home?
If you could travel, where would you like to go?

What kind of radio or movie programme do you enjoy most, and why?
What natural objects, like birds and flowers, interest you most?

Who is your chum, or the companion you like best?
If you have a pet at home, what do you like most about it?
If you have not a pet, what would you like to have?

If you had two dollars to spend, what would you buy?
What would you like to be or do when you grow up?

LESSON 2

SENTENCE RECOGNITION

A SMALL boy gave as a definition of a sentence, "A line of words beginning with a capital and ending with a period."

What is correct in this idea? What is incorrect in it?

How would you know a sentence, if you heard it spoken?

A single word *house*, *light*, or *fear* can express an idea, but a sentence is the smallest unit of words that can express a *complete* thought. Phrases and clauses, taken separately, are merely fragments of sentences and cannot express complete thoughts. They are subordin-

ate sentence-elements and require a subject, real or implied, and a verb upon which to depend. Mistakes are frequently made in speaking and writing by omitting the principal verb.

Exercise

How many of the following expressions are sentences, and how many are fragments of sentences? (oral)

1. The apples are ripe.
2. Did you see the notice on the bulletin board?
3. Nothing there, as it seems, of notable goodness or beauty.
4. In the middle of the day when the sun's rays are hottest.
5. How changed the house is, though!
6. Faith will move mountains.
7. Which I could not understand, because it had not been fully explained to me.
8. In came the teacher with a book in his hand.
9. Climbing a tree from which I could see the field where the game was being played.
10. To have courage to play the game fairly although you may lose.
11. A queer time to tell me that you wish to study English grammar.
12. All you need to do is to drop me a line.
13. Instead of admitting his mistake, and letting me continue my work.
14. Please bring me a glass of milk and some biscuits.
15. Immediately upon hearing the bell and seeing the pupils come out of the school.
16. When are you going?
17. Speeches that will not be forgotten for a long time.
18. I see by this morning's paper.
19. The tall flowers being at the back of the bed and the short ones at the front.

20. The cows grazed on the new crop of green clover. Some lying down under the cool shade of a sturdy tree.
21. Those majestic peaks which stood guardian of the small, blue lake at their base.
22. Prevented from enjoying the out-of-doors by a severe electric storm which I hoped would end for a while the many heavy rains that had been for the past week showering the country-side.
23. Especially in promoting cheaper electric light.
24. Here lost to view and there curving gently through the various parks that form its banks.
25. Although Smith has operated for several years now, without loss, a grocery store.
26. Tennis is a popular game in summer. While badminton is played by many people during the winter months.

In conversation, spoken or written, verbs are often omitted without impairing the meaning, or the flow of thought from question to answer. These expressions, because they are clipped, are called ellipses, and are exceptions to the foregoing rule.

Q. Where are you going?
A. To Toronto.
Q. How?
A. By train.
Q. At what time?
A. Nine o'clock.
Q. Is that the only train today?
A. By no means.
Q. Sure?
A. Certainly. I inquired.

LESSON 3

THOUGHT COMPLETION

A PHRASE has neither a subject nor a predicate; it cannot stand alone to express meaning. A clause has both a subject and a predicate, but it is incomplete in sense. Both phrases and clauses are incomplete in sense and dependent in structure. A sentence, on the other hand, has a principal verb and a subject, real or implied; but it can stand alone to express a complete thought. It is *independent* in structure and *complete* in sense.

Exercise

Determine which of the following expressions are sentences, clauses, and phrases. Add to, or change, the incomplete and dependent statements to make sentences of them.

1. If, after all I have said on the subject, you are still unconvinced.
2. In case you are not able to see me when you come to town.
3. So, after all I have said on the subject, you are still unconvinced.
4. When we reached the beach and saw what had happened.
5. Who should be there but Tom and his wife. Who had come to join us in the family welcome.
6. Which, of course, annoyed us greatly.
7. Being in a hurry is her worst habit.
8. Being very tired when we arrived.
9. I suppose I had forgotten it.
10. Because I had forgotten it.
11. Our first thought was of a lazy picnic in the woods. To indulge in reading and chatting.

12. The tall clustering elms and their soft shadows on the peaceful lake.
13. If we try very hard and succeed.
14. That's nothing.
15. That's nothing but talk.
16. Nothing but talk came of it all.
17. The Puritans hated bear-baiting. Not because it gave pain to the bear. But because it gave pleasure to the spectators.
18. Stop that!
19. Whether we look or whether we listen. We hear life murmur or see it glisten.
20. You know, we French stormed Ratisbon. A mile or so away, on a little mound. Napoleon stood on our storming day.
21. To sleep! perchance to dream.
22. For some trivial fault.
23. Neither a borrower nor a lender be.
24. At the other end of the blackboard.
25. No son of mine succeeding.

In the following paragraphs the periods are omitted from the correct places and inserted in wrong ones. Where should the sentence divisions be?

(a) In the deep ocean, where sunlight does not penetrate and where it is as dark as night. Some fishes are blind others carry little lanterns in the form of phosphorescent lights. The light-giving organs being on the sides of the body or in the head or tail.

(b) "Do you think." said the intellectual woman. "That there is any truth in the theory that big creatures are better-natured than small ones?" "Yes." answered the young man, "I do look at the difference between the Jersey mosquito and the Jersey cow."

LESSON 4

UNITY AND CLEARNESS IN THE SENTENCE

I — ONE COMPLETE THOUGHT

THE Latin word **unus** means *one*. The idea of "oneness" is seen in such expressions as to *unite*, to wear a *uniform*, to form a *union*, to sing in *unison*. This idea of oneness, or unity, applies also to writing.

Present not more than one complete thought in each sentence.

We can follow only one idea at a time, just as we can really look at only one object at a time. A sentence that tries to bring in too many ideas is bewildering. The reader's attention is divided between them.

One year when I was on my holidays I went to Port Colborne where I got to know many people and the next year when I thought of going again I knew I should not feel such a stranger and I did not mind travelling alone this time.

And is the mischievous word in this sentence. Always be suspicious of *and*. How many principal thoughts are found in this sentence? Express them in separate sentences.

Exercise

The following sentences lack unity. Divide them into shorter sentences, each containing one principal thought and its modifiers.

(a) We have had one lesson in bicycle-riding and expect to try again next week, but I did not make much of a success of it and really do not care for it up North, but

everyone rides here, the roads seem specially made for it, and we are advised on all sides to learn.

(b) We drove first to Daytona along a beautiful river road and we thought that was rather nice but the climax was reached when we crossed the river and came home on the beach, which was a most wonderful sight, the moonlight streaming down, the ocean roaring on one side within a few feet of us and high sandbanks rising on the other.

(c) One day some small boys and I were sitting in a hammock and we were swinging backward and forward, when all of a sudden the limb from which the hammock hung broke and we all fell out, but I was the unlucky one who was hurt by striking my head against the stump of a tree, in consequence of which my head was kept bandaged for two weeks and I was not allowed to play.

(d) We pitched our tent in a small clearing, surrounded by a luxuriant undergrowth of bushes, and a path led down through the trees to the river where George caught three large rock-bass and we cooked them and had them for supper.

(e) At one end of the room was a great fireplace, and this was at a time when there was wood enough to keep people warm without digging for coal.

LESSON 5

II — CLOSELY RELATED IDEAS

Combine only those ideas that are closely related in thought.

A sentence that contains two ideas which are not closely enough connected in thought, lacks unity. To

the reader it appears as incongruous as an elephant harnessed with a kangaroo. The unrelated ideas pull at cross purposes, and leave the reader bewildered.

His father scolded him and sent him back to bed, but allowed him to take music lessons, after all.

This reads as if the music lessons were taken the same night that the scolding was given. If a writer tries to unite two incongruous ideas in a sentence, he may express a meaning that he did not intend.

Sir Walter Scott was very fond of animals, and many people came to see him at his home at Abbotsford.

A careful writer, or speaker, who forms every sentence so that it expresses only one possible meaning, is understood at once.

Exercise I

Which sentences in the following paragraph show unity? Which do not? How would you unify the faulty sentences?

Elizabeth Gurney spent a happy childhood at Earlham. Her family were Quakers, but were not very strict ones as far as dress and habits were concerned. When she was seventeen, she heard a sermon preached by William Savery and it touched her and affected her so deeply that it began to work a change in her. She wore the Quaker uniform of grey and in 1799 was married to another Quaker. They went to live in London and soon after her arrival she started reforming the women's prisons. Her work in reforming the prisons influenced other people to try to do the same. At first it was only done in England. But later she went to Scotland and Ireland to carry on her work there. Everyone loved her, and the prisoners

looked forward to her visits. She had a number of breakdowns which were due to overwork and just before her final illness she went to France to help the reformers over there. Her strength gradually failed and she died peacefully on October 14, 1845. *Pupil's Theme*

When the second clause bears no relation to the first, it should be omitted.

Incorrect: Jackson is one of the best players on the team, but he does not like chocolates.

Correct: Jackson is one of the best players on the team.

Exercise II

Give unity to the following sentences by eliminating the unrelated ideas:

1. Although the leaves are turning yellow, the apples have been picked.
2. The aviator flew over the Rocky Mountains, where a prospector staked a gold claim fifty years ago.
3. Two cats exchanged vocal felicitations last night outside my window, which is on the second floor.
4. Chaucer, the first great English poet, lived in the fourteenth century, and died at an advanced age.
5. Gladstone, who enjoyed walking, was one of England's most notable prime ministers.
6. Swallows are swift and graceful in flight and their food consists chiefly of insects.
7. The girl's father was an architect, and she wore a blue dress.
8. His success was due to hard work; yet he slept well.

LESSON 6

III — UNITY IN CONSTRUCTION

Preserve the same constructions throughout the sentence.

Correct: This is a wonderful view, and, if ever I get a chance, I shall certainly return and take a photo of it.

The unity of a sentence is broken by changing the construction within it. In the following incorrect sentence, the mind gets a jolt when it has to jump from an interrogative form to an assertive form.

Incorrect: Do you not think this is a wonderful view, and if ever I get a chance, I shall certainly return and take a photo of it.

Exercise I

Reconstruct the following sentences so that the form is the same throughout:

1. Has it not been a successful trip, and yet I am glad to get home.
2. What a wonderful Santa Claus he made, and nobody knew who he was until it was all over.
3. I have never had a worse soaking and is my hat not a wreck?
4. Mary plays on the piano very well and do you see how quickly her fingers fly over the keys?
5. Did he not deliver my message and I depended solely on his doing so.
6. That was a most exciting race and did the winner not deserve the prize?
7. Most boys have hobbies, and why have not you?
8. The fishing season will soon be open for those who enjoy a good day's fishing, and if not, would not a trip around the islands in a motor launch, be enjoyed by the women and children?

Hold to one subject throughout a sentence.

Correct: The *gardener* uses a foul-smelling tobacco, and *he* smokes continuously while *he* works.

The unity of a sentence is impaired by changing from one subject in the principal clause to another in the dependent clause, or vice versa.

Incorrect: The gardener uses a foul-smelling tobacco, and in his mouth a pipe smokes continuously while the garden is being cultivated.

Exercise II

Reconstruct the following sentences so that the first subject is maintained throughout.

1. As we entered the assembly hall, the principal was seen standing on the platform.
2. In our orchard there are apples of every variety, and I enjoy eating them.
3. Although he has left us, we shall not forget him.
4. If the tourist goes by automobile, fine new hotels replace the crowded and cramped inns.
5. Although the metals used for surgical instruments are plentiful, delicate machinery is required to work them into shape.
6. An old cabin at the end of the lake will afford a shelter, if we can reach it.
7. Late one afternoon father was returning from town when a thunderstorm overtook him.
8. After the life-guards had been summoned, the girl was not long in being rescued.
9. When we are swimming in the river there are too many snakes.
10. Centres of winter sports attract us in cold weather, and we all flock to the summer resorts in the warm season.

Group the subjects, or the objects in a sentence.

When two or more subjects take the same verb, they should be grouped. A reader is confused when subjects or objects are scattered through a sentence.

Exercise III

Improve the unity and clarity of the following sentences by grouping the subjects, or the objects.

1. The numerous ball parks afford much pleasure along with the sporting clubs.
2. Jean was chosen to be president rather than Mary or Alice who were both eligible.
3. As I watched, the funnels and the upper decks became plainly visible through my field-glasses and finally that part of the hull above water.
4. There is something one cannot forget, the smell of pines and, after not having slept for nights in closed, hot, city rooms, the ease with which one falls asleep.
5. In my purse I had my car tickets, money for my music lesson, and three dollars, as I had to go an errand for mother, and some small change.

LESSON 7

IV — COMPLETENESS IN CONSTRUCTION

Make every sentence complete in sense and structure.

Dress every sentence neatly. Do not permit the loose ends of ideas to flap in the wind of thought. Tagging phrases or clauses violate the unity of a sentence and prevent its being "properly buttoned up".

1. *The tagging phrase.*

The fountain was surrounded by blooming water-lilies, and by a small pond.

If it is necessary to say that water-lilies thrive best in water, construct the sentence as follows:

The fountain was surrounded by a small pool of water in which water-lilies were blooming.

The omission of the tagging phrase does not impair the meaning of the sentence.

2. *The tagging clause.*

A relative clause is joined to its principal clause by a relative pronoun *who*, *which*, *what*, or *that*.

I saw the model airplane *which* John built.

If another relative clause in the same grammatical relationship to the principal clause, is added to this sentence, it is joined to the principal clause by a conjunction.

I saw the model airplane, *which* John built, *and which* won first prize at the Fair.

(For variety *that* may be used instead of *which* in either of the relative clauses. A clause introduced by *which* usually carries more emphasis than a clause introduced by *that*, but in daily speech and writing *that* is used more frequently than *which*.)

N.B. (*Who* and *that* may relate to persons; *which* and *that*, to animals and things. *What* is equal to *that which*.)

Mistakes are often made by inserting a conjunction, *and*, *but*, or *or*, between a single relative clause and a principal clause.

I saw John's model airplane *and which* he built himself.

The conjunction *and* is superfluous because a relative pronoun is in itself a connective and can show the relation between these two clauses.

Do not use *and which* unless there is a previous *which* in the same grammatical relation in the sentence.

Exercise

Reconstruct the following sentences to improve their unity and clarity:

1. The children tried to build castles in the sand, and other structures.
2. The boys are tired, hungry, dusty, and with their clothes in disorder.
3. The house was destroyed by fire, and which started in the kitchen.
4. The elevator began to descend without warning, and which was very upsetting.
5. He is confined to bed with a sore throat, but which the doctor says is not serious.
6. She wept because she had lost the ring, and which had been given her by her mother.
7. The captain exhorted the team to play fairly and uphold their reputation for good sportsmanship, among other things.
8. The postman gave me a letter, but which was not addressed to me.
9. He receives twenty-five cents per day for running errands after school and the like.
10. I saw the engineer examining the bridge, and who inspects the road work.
11. The merchant sells only groceries and things in that line.
12. What have you done with the hammer, and which I laid down only a moment ago?
13. For landing, airplanes require a level field or which is free from shrubs, boulders and ditches and other encumbrances.

14. The speaker was introduced by Mr. Brown, the President of the Society, and who is a personal friend of the professor.
15. The police departments have motor cars especially equipped with radios and which are always tuned in to the headquarters' station.
16. Storms can frequently be foretold by the weatherman, but not always.
17. To the east stands a hill which is covered with trees of every kind and which are tossing in the wind.
18. Over the radio one can hear music, lectures, dialogues, and many other affairs from distant places without the use of wires.
19. She had on a dress which had lace at the neck, and it fitted rather tightly.
20. We turn now from the child to the growing boy who is still in his teens.
21. I believe that as a hobby collecting pictures is just as good as collecting stamps, or saving coins, or any other well-known hobby.
22. Airplanes have another disadvantage which is greater than any other, which is due to the fact that they have no tangible support.
23. This is not true in the case of fruit-farming, or such things.
24. Sailboats were gradually replaced by steamboats which are independent of wind and weather, and produce quicker means of travel on water.
25. Jack played a good game after all in many ways.

LESSON 8

V — THE UNRELATED *WHICH*

Beware the lost which!

The relative pronoun *which* may refer to the idea contained in a preceding clause providing that that clause does not contain nouns to which the pronoun may be erroneously referred. In a sentence that contains an "unrelated *which*," obscurity may be avoided by inserting before *which* a dash and a noun which stands for the preceding statement, or by changing the structure of the sentence.

Incorrect: He practised nightly on his saxophone which was painful to hear.

Correct: He practised nightly on his saxophone—a performance which was painful to hear.

Correct: He practised nightly on his saxophone, and this was painful to hear.

Which of the correct forms is in the better style?

Exercise

Improve the unity and clarity of the following sentences:

1. After encountering many difficulties, the transcontinental railway was pushed to completion which had been promised to British Columbia by the terms of the Act of Union.
2. I know that Rover is a very sensible dog which pleases me very much.
3. The police should prevent men from injuring harmless creatures, which is now illegal.

4. Over the houses you can see the factories putting up black smoke which tells you that they are beginning the day's work.
5. The population has greatly increased, which has opened up the country.
6. Today we can hear the very best singers which formerly would have been impossible.
7. Railways were built from province to province, thus uniting Canada, which resulted in Confederation.
8. I had my overcoat on when I fell into the river, which made swimming difficult.
9. King Arthur extracted his sword Excalibur from a boulder, which in turn made him rightful heir to the throne.
10. By railways and canals, towns, counties, and provinces were united, which helped to form the Dominion of Canada.
11. He broke the fan-belt on his car which made the engine overheat quickly.
12. Our launch crashed into the wharf which knocked us all off our feet.
13. He forgot to shut the gate which let the cattle stray into the wheat field.
14. He did not see the accident which makes him useless as a witness.

LESSON 9

AN ORDINARY DAY OF MY LIFE

Books of biography, history, and fiction are often interesting solely because of the little details they present from the daily lives of ordinary people. Experiences that seem natural and even commonplace to the writer, often appear unusual and sometimes exceptional to the reader. They are, nevertheless,

facts about life, and when presented in diaries and journals that have been kept by observant persons, they make fascinating reading.

Human nature is not only strange, but unfathomable. From its waters, for thousands of years have been drawn the materials of the world's greatest literatures, and still it is brimming. From its surface, is reflected the image of the seer who would peer into its depths. Few of us can see far into the lives of others, but of our own lives we can know more than any one else in the world. In one subject at least, every observant person can be an authority.

An expert in any subject searches for facts. They represent his nearest approach to reality. At first, facts seem difficult to get hold of, but practice brings amazing results. Read the following simple account of an ordinary day in the life of a business man. Why is it interesting?

I get up ten minutes after the alarm has stopped ringing. My wife is rousing the children; soon I hear the sounds of voices, doors, and quick young feet. Before long, the goodly smell of coffee arises. On my way down to breakfast I open the front door to take in the newspaper and a breath of fresh air. A glorious autumn day!

Here we are at breakfast. My wife is at one end, Mary and Louise are on one side, fourteen-year-old John is on the other. I become absorbed in my paper; the children are comparing dreams; my wife is giving the day's warnings and admonitions to all of us.

I walk briskly to the office. After the usual greetings, I glance through the mail, and then dictate a few letters. Telephone calls become numerous, and noon hour arrives before I realize it. I lunch downtown, and so contrive to get in a hair-cut. The afternoon brings several clients to the

office, whom I interview. The manager comes in to plan next week's work. Five o'clock—time to leave.

On the way home I have the luck to get a lift in a friend's car. (Unfortunately, this makes me forget to call for John's shoes.) Now comes a good dinner, served with the children's accounts of their day at school, my wife's day at home, and my own spasmodic attempts to teach table manners.

After dinner we all have our task. Tonight mine is the removal of the screen windows. Later, some friends come in and we play bridge. I enjoy the game, and the chat that accompanies the ginger ale afterwards.

As I see our guests out, I pause to look up at the dark sky and to inhale the refreshing autumn air. Another day has fallen into the abyss of the past.

What facts are given that reflect the life of the writer? His personal habits? His temperament? His likes and dislikes? His family relationships? His interests? His duties? His sense of humour? His attitude toward his fellows? His attitude toward life in general?

Assignment

Write a short account of a recent day of your life. Do not imitate the account given above; trace the events in your own day. Remember that you are writing as an expert on one of the most interesting subjects in the world, a human being. State facts, write, revise, and rewrite your account, and after it has been appraised by your teacher, rewrite it neatly again. It is already a rare historical document, and consequently it should be preserved.

Hints for Writing

1. Select the ten or twelve most important details in your day, and around these centre your account.

2. Make sure that every sentence has a subject and a principal verb.
3. Avoid frequent use of *and*, *then*, *next*, and *after that*.
4. Vary the length of your sentences. Be careful that none of them become too long.
5. Check your final version for capitals, punctuation, and spelling.
6. Write on only one side of the paper. Leave a wide left-hand margin for corrections. Centre the title on the first line, and begin your account on the third.

LESSON 10

THE DICTIONARY

I — THE UNABRIDGED DICTIONARY

We have all been introduced to "Uncle Dick", but many of us are still rather shy of him. This is probably because we do not understand his little peculiarities. When these are explained, we can appreciate our learned friend and enjoy his society.

On the next page is reproduced part of a page from Blackie's Large-Type Concise English Dictionary*, together with sufficient explanation of symbols to enable you to read it. The marks denoting pronunciation are called diacritical marks; the words that give us the clue to them are called key-words. In this dictionary the complete list of the diacritical marks and their key-words is repeated at the foot of alternate pages throughout the book. To use an unabridged dictionary intelli-

* For pupil's individual use, three excellent and inexpensive pocket dictionaries are recommended: The Highroads Dictionary, Blackie's Handy Dictionary, and The Little Oxford Dictionary. All are English authorities.

736 **TAFFRAIL**

or drawing on; a slab of wood or stone, or a metal plate bearing some device or inscription; *pl.* a kind of pocket memorandum-book; a small flattish cake, as of soap.

Tablier, tab'li-ėr, *n.* [Fr.] Short apron in female dress.

Taboo, tä-bö', *n.* [Of Polynesian origin.] The setting of something apart and away from human contact, either as consecrated or accursed, practised among certain savage races; the state of being so set apart; prohibition of contact or intercourse.—*v.t.* To put under taboo; to interdict approach to or contact or intercourse with (a *tabooed* subject of conversation).

Tabor, Tabour, tā'bor, *n.* [O.Fr. *tabour*, Fr. *tambour*, Sp. and Pg. *tambor*, probably from Per. *tabīr*, a tabor.] A small drum beaten with one stick, used as an accompaniment to a pipe or fife.—*v.i.* To play the tabor.—**Taborer**, tā'bor-ėr, *n.* One who beats the tabor.—**Taboret, Tabouret**, tā'bor-et, *n.* A small tabor; a frame for embroidery, named from its shape.—**Taborine, Tabourine**, tä'bo-rēn, *n.* [Fr. *tabourin.*] A tabor; a tambourine. — **Tabret**, tā'bret, *n.* [A dim. form.] A tabor.

Tabu, tä-bö', *n.* Taboo.

Tabula, tab'ū-la, *n.* pl. **Tabulæ**, tab'ū-lē. [L. Table.] A table; a tablet; a flat portion of something; a horizontal plate across the cavity in certain corals.—**Tabular**, tab'ū-lėr, *a.* [L. *tabularis*, from *tabula*, a table.] In the form of a table; having a flat surface; having the form of laminæ or plates; set down in or forming a table or statement of items in columns; computed by the use of tables.—*Tabular spar*, silicate of lime, a mineral of a grayish-white colour, occurring either massive or crystallized, in rectangular tabular crystals.—**Tabularization**, tab'ū-lėr-ī-zā"shon, *n.* The act of tabularizing.—**Tabularize**, tab'ū-lėr-īz, *v.t.* To make tables of; to tabulate.—**Tabulate**, tab'ū-lāt, *v.t.*—*tabulated, tabulating.* To reduce to tables or synopses; to set down in a table of items.—*a.* Table-shaped; tabular.—**Tabulation**, tab-ū-lā'-shon, *n.* The throwing of data into a tabular form.

Tacahout, tak'a-hut, *n.* [Ar.] The small gall formed on the tamarisk-tree. Mahee.

Tacamahac, tak'a-ma-hak, *n.* A name of the balsam poplar of North America; a resin produced from a tree of Mexico and the West Indies.

Tach, Tache, tach, *n.* [A softened form of *tack.*] Something used for taking hold or holding; a catch; a loop; a button. (O.T.)

Tacheometer, tak-e-om'et-ėr, *n.* [Gr. *tachus*, swift, *metron*, measure.] An instru-

being taciturn; habitual silence or reserve in speaking.—**Taciturnly**, tas'i-tėrn-li, *adv.* In a taciturn manner; silently.

Tack, tak, *n.* [Of Celtic origin; Ir. *taca* Armor. *tach*, a nail; seen also in *attach, attack, detach.*] A small, short nail, usually having a broad head; a slight fastening or connection, as by a few stitches; *naut.* a rope for pulling the foremost lower corners of certain sails; the part of the sail to which the tack is fastened; the course of a ship as regards having the wind impelling her on the starboard or the port side; *Scots law*, a lease.—*v.t.* To fasten, to attach; to unite in a slight or hasty manner; to add on as a supplement or addition; to append.—*v.i.* To change the course of a ship so as to have the wind act from the starboard instead of the port side, or vice versa.—**Tacket**, tak'et, *n.* A clout-nail or hob-nail. (*Scotch.*)—**Tacksman**, taks'-man, *n.* In Scotland, a person occupying a farm by a *tack* or lease.

Tackle, tak'l, *n.* [From the stem of *take*; L.G. and D. *takel*, Dan. *takkel*, Sw. *tackel*, tackle.] Apparatus, appliances, or equipment for various kinds of work; gear; one or more pulleys with a single rope, used for raising and lowering weights; the ropes and rigging, &c., of a ship; see also such compounds as Ground-tackle, Gun-tackle, &c.—*v.t.*—*tackled, tackling.* To supply with tackle; to apply tackle to; to set vigorously to work upon; to attack for the purpose of controlling or mastering (*colloq.*).—*v.i.* To go vigorously to work; followed by *to.* (*Colloq.*)—**Tackling**, tak'-l-ing, *n.* Tackle; gear, rigging, &c.; instruments of action; harness, or the like.

Tact, takt, *n.* [Fr. *tact*, touch, feeling, tact, from L. *tactus*, touch, from *tango, tactum*, to touch, from which also *tactile, tangent, tangible*, &c. Tangent.] Touch†; peculiar skill or faculty; skill or adroitness in doing or saying exactly what is required by circumstances; the stroke in beating time in music.

Tactics, tak'tiks, *n.* [Fr. *tactique*, Gr. *taktikē* (*technē*, art), the art of drawing up soldiers, from *tassō, taxō*, to arrange (seen also in *syntax, taxidermy*).] The science and art of disposing military or naval forces in order for battle, of manœuvring them in presence of the enemy or within the range of his fire, and performing military and naval evolutions. Strategy.—**Tactic**, tak'tik, *n.* System of tactics.—**Tactic, Tactical**, tak'tik, tak'ti-kal, *a.* Pertaining to tactics.—**Tactically**, tak'ti-kal-li, *adv.* According to tactics.—**Tactician**, tak-tish'an, *n.* One versed in tactics.

Tactile, tak'tīl, *a.* [Fr. *tactile*, from L. *tactilis*, from *tango*, to touch. Tact.]

The upper right section of page 736 in Blackie's Large-Type Concise English Dictionary.

fāte, fat; mē, met; nōte, not, möve; tūbe, tub.

Ar.-Arabic; D.-Dutch; L.G.-Low German; O.Fr.-Old French; O.T.-Old Testament; †-rare.

gently, one must know where to look for this information, and how to use it.

First read through the extract, silently. You will be struck by the variety of interest, as well as by the amount of curious information that this random corner offers. To an alert mind, a large dictionary is a sea full of sunken treasure and diving for words is sport.

Then study the pronunciation of the words and see if you can pronounce them correctly when called upon. (One pupil might read all the information given on one word, explaining abbreviations as he reads.)

We find the following information given about each word in this extract:

1. *Spelling.* If two spellings are given, the first one is considered to be preferable to the second.
2. *Pronunciation.* This includes division into syllables, accent, and the sounds of vowels and of consonants. If two pronunciations are in use, the one to be preferred is placed first.
3. *Parts of Speech,* and sometimes, other grammatical information.
4. *Derivation.* What does this mean? Why is it useful?
5. *Various Meanings.* The special use of a word is indicated by an abbreviation in italics (see under *Tack*). A word following in capitals is to be looked up; *e.g.*, after Tactics, the word STRATEGY is given. Looking up strategy we find: Strategy refers to the operations or movements previous to a battle; tactics is the art of handling troops when in actual contact with the enemy.

   What is meant if the last meaning is marked *Colloq.* or *Obs.* or *Sl.*?

You will notice that only the simplest form of a word is given in the margin. The longer forms and the compounds are embodied in the paragraph. Under

what words would you look for the forms: hesitatingly, product, praying wheel, picturesque, gravity, tragic?

Most dictionaries have some useful pages at the beginning and end of the book. In this dictionary, for example, the meanings of all the prefixes and suffixes are given at the front of the book; at the end of the book are given pages of new words, war words, names famous in fiction, lists of English writers and their dates; pronunciation of geographical names, and of modern biographical names; foreign words and phrases, abbreviations, and moneys of the world.

LESSON 11

II — DERIVATION

THERE is a detective interest in tracing the derivation of a word. We go from clue to clue until we find the culprit.

The word *ambition,* for example, is derived from the Latin word **ambitio,** a going about—especially of candidates for office in Rome. Later, it acquired a general meaning—a desiring and striving for honour or power. Thus we trace the curious development of our idea of ambition to the old Romans' eager efforts to secure votes.

A little study of derivation may help in learning the spelling, as well as the meaning, of words. Thus, Mediterranean is from two Latin words,—**medius** meaning *middle,* and **terra** meaning *earth.* (The Romans so named this sea because they believed it to be the centre of the world!) Since we already know

how to spell the other words in which **terra** (or **terr-**) means earth, such as territory, terrace, terra cotta, we shall not be so likely now to confuse the number of *r*'s and *t*'s in Mediterranean.

Sixty per cent. of the words in the English language come from Latin and French. Only thirty per cent. are from the old English of our Anglo-Saxon ancestors; the remaining ten per cent. are from Greek and other sources.

A knowledge of a few common Latin and Greek words, especially prefixes, is of great value in the understanding and the spelling of English words.

Exercise

The first column contains roots of Latin words, the second contains Latin prefixes. How many English words can you recall that come either from the root words alone, from the prefixes alone, or from a prefix plus a root?

dic-, dict-	:	to say	**circum-**	:	around
scrib-, script-	:	to write	**de-**	:	about, concerning
nav-	:	ship	**de-**	:	down
port-	:	to carry	**e-** or **ex-**	:	out, out of
mar-	:	the sea	**in-** or **im-**	:	in, into
habit-	:	to dwell	**post-**	:	after
pon-, posit-	:	to place	**sub-**	:	under
arma-	:	weapons	**re-**	:	again

The prefixes **dis-**, **mis-**, and **in-** give a negative meaning to a word.

From the Latin prefixes just learned, explain the reason for the spelling of the first syllable of: emigrant, immigrant, describe, disappoint, disappear, dissatisfy, repetition, misspell, inattentive, innumerable.

The following exercises require the use of an unabridged dictionary.

1. Trace the derivation of the following words:
   percolator, ventilator, thermometer, circumstances, supplementary, description, conclusion, geography, agriculture, disgust, sarcasm, crusade.
2. What is curious in the derivation of the following words?
   coward, daisy, Thursday, January, salary, curfew, atlas, milliner, apron, cereal, derrick, bloomer, watt.
3. How many different nationalities are represented by the following words? Trace their derivations.
   vaudeville, pyjamas, algebra, mosquito, tea, Tory, ski, moccasin, kindergarten, candy, skate, etiquette.
4. Write down what you think is the meaning of the following words; afterwards, check your results by your dictionary.
   invisible, inaudible, anticipation, incredible, dissimilar, immemorial, immediate, concentrate, perennial.

LESSON 12

III — ACCENT

We use the dictionary in everyday life first to discover meanings and second to determine pronunciation. There is more dispute and uncertainty over pronunciation than over any other phase of word study. This disagreement is frequently caused by the fact that pronunciation tends to change with locality, and what is considered correct in one part of the English-speaking world is not the accepted pronunciation in another. That is why a dictionary sometimes allows two pronunciations. If two dictionaries seem to contradict each other, we may take whichever decision we prefer—provided, however, that our dictionary is a recognized English authority.

Division Into Syllables

A syllable is any sounded vowel, with the consonants that belong to it (usually, as many of the consonants preceding the vowel as can easily be pronounced with it)*. Not every vowel is a syllable; the words *alone* and *lonely*, for example, have three vowels, but only two syllables. How many syllables are in the words:

piano, daily, through, looked, lovely, dreamed, athletic?

How are syllable divisions indicated in your dictionary?

A word of one syllable is called a monosyllable; of two, a disyllable.

Accent

Every word of two or more syllables has one syllable which is more emphatically and forcefully uttered than the others, with a rise in the pitch of the voice. This syllable is said to be accented. The dictionary indicates the accented syllable by the mark (′) placed after it, as if pointing towards it (prac′tical, delight′ful).

What syllable bears the accent in:

today, Ottawa, under, understand, Collegiate, terrify, terrific?

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* Many pupils think that a word coming at the end of a line may be divided at any letter. This is not so. Even the division into syllables is not a sure guide. The only safe rule for you *at present* is, not to break a word at the end of the line. A wrong division often leads to confusion in meaning, and is therefore to be counted a misspelling. (The letters *pup-* at the end of a line do not suggest *-il* at the beginning of the next.)

Which is the accented syllable in your own name? in that of your school, city, province?

Alternative Accents

Many disyllables (words of two syllables) in English have the accent sometimes on the first syllable, and sometimes on the second. Thus:

1. (*a*) His conduct has much improved.
   (*b*) He will conduct the orchestra.
2. (*a*) Wheat is an important produce of our country.
   (*b*) We were asked to produce our passports.

When a disyllable may be both a noun and a verb, where is the accent in each case? How does your dictionary show these distinctions?

Accent each of the following words first on the first syllable, then on the second, giving the meaning of each pronunciation:

conflict, contest, contract, contrast, convert, convict, discount, escort, export, extract, import, incline, increase, insult, record, transfer, rebel, invalid, expert, frequent.

Improper Accent

The following words are wrongly accented by many people. Unless you learn the correct pronunciation now, you will use the wrong one in later life, when it may matter more to you than it does now. You will probably not be corrected when you are older; learn now.

Accent the following words on the *first* syllable:

au'tomobile, dis'cipline, ex'quisite, mem'orable, ad'versary, for'midable, a'lias, cle'matis, ad'mirable, con'trary, hos'pitable, lam'entable, in'teresting, chas'tisement, des'picable, com'batant, ab'solutely, or'deal, in'ventory, di'rigible, or'chestra, the'atre, si'milar, mis'chievous, ve'hement, ve'hicle, mi'gratory, pos'itively, ap'plicable.

Accent the following words on the *second* syllable:
express′, incom′parable, inqui′ry, medi′cinal, muni′cipal, orches′tral, detail′, adver′tisement, Cathol′icism (katholʹisizm), super′fluous, address′, finance′, adult′.

LESSON 13

IV — VOWELS AND CONSONANTS

Vowel Sounds

Find the place in your own dictionary where the diacritical marks are explained. Not all dictionaries follow the same system for all the marks, but most of them agree in the marking of the long and the short vowels, *e.g.*, long **a** as in *mate*, being marked ā; short **a**, as in *mat*, being marked ă (or else left without a mark).

What are the other long and short vowel sounds? Make a list of words containing them, and put the correct long and short marks over them. After this practice, you will be able to do the following exercises. They are all corrections of common errors.

1. Pronounce long **a** in the following words:
apparātus, bāsis, grātis, stātus, dāta, āpricot, pātron, pāthos, Dānish, pātriotic, rādiator, āviator, āviātion, implācable.
2. Pronounce short **i** in: genuine, pretty, fragile, Italian, heroine.
3. Pronounce long **e** in: creek, mosquito (moskē′to).
4. Pronounce the vowels in the following words as indicated: bouquet (bookā′, not bō); bury (bĕri); theatre (thē′ătr, not thē-ā′tr); vacation (vă not vā); forbade (băd not bād); vacuum (vaʹkū-ŭm); hearth (harth); coupon (koo not kū); column (lum not lūm); penalize (pēn not pĕn); tassel (tă not tah), route (oo).

Wrong Tendencies

1. Short **a** for **ah.** In a few words the vowel **a** is followed by a silent **l.** This has the effect of lengthening the **a** sound from short **a** to **ah** (as in *father*). Thus, we say *am*, (short *a*), but *alms (ahms); camp*, (ă), but *calm (kahm).* Similarly, balm (bahm), palm (pahm), almond (ahmond), salmon (sahmon), half (hahf). You will not be thought affected if you observe the **ah** sound in these few cases. Canadian usage, however, does not lengthen the **a** in bath, past, laugh, etc.
2. The vowel **oo** should be given the full rounded sound, as in *coo.* There is a strong tendency on this continent to shorten this sound until it becomes almost a short **u.** The seriousness of this fault is that many people make the error without knowing it. Listen to yourself, and take care to pronounce the following words with the full **oo** sound: broom, room, roof, root, hoof, soon, food.
3. The verb *were* should not be pronounced like the adverb *where. Were* should rhyme with *her.* Learn the correct sound, and you will be less likely to confuse the spelling of the two words.

Consonant Sounds

The symbols for most of the consonants are readily understandable. There are, however, two ways of pronouncing **th**—a hard and a soft. How does your dictionary indicate these?

A symbol is needed for the sound of **s** or **z** in words like *leisure, azure;* usually it is indicated by the symbol **zh.**

In words derived from Greek, pronounce **ch** as **k,** **th** as **t,** and **ph** as **f.**

1. Pronounce these words as indicated: chasm (kazm); chaos (kā′os); archangel (ark-); architect (ark-); orchid

(ork-); chameleon (kamē′lēon); thyme (tīm); isthmus (ist′mus); asphalt (asfălt); amphitheatre (amfi-thē′atre); diphtheria (dif-thēria).

2. The letter **t** is not sounded in: apostle, epistle, nestle, chasten, often, soften, glisten. What other words do you know that contain a silent **t**?
3. Note carefully: length and strength (lenkth, not lenth), height (hīt, not hīt-th); corps (kor).
4. In the following words, pronounce the final consonant with a hard sound when used as a verb, and with a soft sound when used as a noun:

   to excuse, an excuse; to house, a house; to mouth, a mouth; to breathe, a breath; to wreathe, a wreath; to sheathe, a sheath; to halve, a half; to devise, a device; to advise, advice; to grease, grease; to close, close (*adj.*); to believe, a belief; to thieve, a thief; to lose, loose (*adj.*); to clothe, a cloth; to relieve, a relief; to loathe, loth (*adj.*).

5. Using your dictionary if necessary, distinguish between the sounds of the following pairs of words, and between their meanings:

   picture, pitcher; desert, dessert; persecute, prosecute; stationary, stationery; statue, statute; disease, decease; track, tract; suit, suite; rout, route; genus, genius; human, humane; miner, minor; prophecy, prophesy.

6. Words beginning with **wh** are pronounced as if spelled **hw**. Distinguish between the sounds and meanings of the following pairs of words:

   wet, whet; wither, whither; wear, where; wile, while; wine, whine; witch, which; watt, what; weal, we'll, wheel; weather, whether; wig, Whig; wisp, whisper.

LESSON 14

V — ENUNCIATION

ENUNCIATION is the clearness and exactness with which vowels and consonants are uttered. A person may pronounce a word correctly, yet be difficult to follow and unpleasant to listen to, because he enunciates indistinctly. On the other hand, a strong voice is not necessary in a public speaker if he (or, especially, she) articulates clearly every sound. A pleasing voice and careful enunciation may be a very real part of a person's attractiveness, the more so as these attributes are all too rare in Canada.

The following words are enunciated by many people so carelessly that they sound ugly and even unintelligible. Learn to say:

perhaps (not praps); interesting (not inneresding); catch (not ketch); re-ally (not reely); Tuesday (not Choosday); Saturday (not Sattidy nor Sa-urday); mirror (not meerr); squirrel and terrible (not sqrrl and trrble); get (not git); similar (not simyular); elm and film (not ellum and fillum); February (not Febu-ary); lilac (not lilock); auxiliary (not auxillery); because (not becuz); engine (not injin); pillow and window (not pillah and windah); hold (not holt); government (not goverment); Niagara (not Niagra); recognize (not reconnize); athletic (not ath-e-letic); umbrella (not umber-ella); across (not acrosst); just (not jist); I'll (not ahll); all right (not orright); let me (not lemme); I don't want to (not, I donwanna); forever and ever (not forever never); one hundred (not one hunner); tiger (not tăger).

Beware of changing the clear and erect sound of **t** into the hard and flat sound of **d** in words like city, pretty, forty, party.

Be careful in words with a long **u** to say **ū**, not **oo**. Duke is dūk, not dook; allude is allūde, not allood; similarly, say Tūdor, tūtor, tūne, (never choon), costūme, dūe, dūty, stūdent, avenūe, sūit. Pronounce carefully the following:

A tooter who tooted the flūte,
Tūtored two Tūdors to toot.
Said the two to the tooter,
"Is it easier to toot, or
To tūtor two Tūdors to toot?"

Unpleasant hissing results, if the letter **t** is not carefully sounded between two s's. Say: priests, guests, lists; not priesss, guesss, lisss.

Pronounce the following groups of words carefully, but without pausing between the words:

last stanza; eldest son; first stitch; greatest conquest; clearest statement; attempts against insect pests; asked for facts; waste space; pleasant rests; acknowledged gifts.

Give full value to the endings when pronouncing the following words:

contempt, fellow, helped, leaped, perfect, promptly, slept, tomorrow, looking, going, nothing, fifth, twelfth.

Enunciate distinctly the following words:

accurate, children, history, incidentally, memory, particular, correctly, recognize, separate, Toronto, library, Indian, plenty, figure, temporary, idea, literature.

Distinguish between the sounds of the following pairs of words:

finely, finally; caller, collar; cooler, colour; rice, rise; I scream, ice cream; a Jew, adieu; luck, look, Luke; then, than; they're, there; where, were.

LESSON 15

VI — ACHIEVEMENT TEST

A. Consult the pages at the back of an unabridged dictionary, and write down the information given on the following terms:

1. *Supplementary Words:* The agony column; the traveller's tree; the three honours; Sinn Fein; a samovar; Tweedledum and Tweedledee; a cinderella; to sit bodkin; the tilde; the Odyssey; a grampus.
2. *War Words:* The Waacs and the Wrens; a pill box; a sausage; a pip-squeak and a whizz-bang; ac-emma and pip-emma; napoo; a brass hat; camouflage.
3. *Names in Fiction:* Baron Munchausen, Mr. Micawber, Faust, Frankenstein, the Flying Dutchman, Helen of Troy, Fatima, Vanity Fair.
4. *Foreign Phrases:* Honi soit qui mal y pense; à la mode; qui vive; vice versa; savoir faire; faux pas; laissez-faire.
5. *Abbreviations:* (explain the original form): *i.e.*, *e.g.*, *viz.*, N.B., *vs.*, pp., Ph.D., LL.D., K.C.B., Xn. and Xmas., R.S.V.P., I.H.S.

B. Read the compounds given under the following words, and bring to the class three compounds of each word that are new and interesting to you:
jack, pilot, table, star, tail, dog, goose, sand, water.

C. Explain the origin of:
bedlam, budget, calculate, rhubarb, 'sblood, tantalize, tawdry, tulip, supercilious, aurora, rival.

D. Give the derivation, pronunciation, and meaning of:
abbreviate, audible, detour, exit, instruction, intersection, iodine, laboratory, legible, maroon, minister, purveyor, raze.

E. What is the correct meaning of:
awful, cute, dumb, dandy, gorgeous, swell, hectic, quite, exquisite, smart, nice.

F. Write as many different meanings as you can remember for the following words. (Try them as verbs by putting *to* before them, and as nouns or adjectives by putting *a* or *the* before them.) Express your meaning briefly but exactly, and later, compare your results with your dictionary.
mean, bank, light, flat, fast, iris, pine, lean, bay, port, list, figure, match.

G. After each of the following words, write as briefly as you can the information that a small dictionary would give about them: pronunciation, (accent, vowels, and consonants), part of speech, meanings. Then compare your work with your dictionary.
octopus, rapier, silo, pirate, Christmas, famous, stationary, detain, proceed, precede, torture, excruciating, icicle.

H. What is the pronunciation and meaning of the following words:

gneiss, iridescent, Jacobean, pellucid, Eisteddfod, crescendo, antique, voracious, contumely, orang-outang, pyrites, pyramidal, truncated, sapphire, rotund, Sphynx.

I. How clearly and how fast can you enunciate these "tongue-twisters"?

1. A truly rural durable school.
2. Six thick thistlesticks.
3. A beautiful dutiful pupil of this institution.
4. She sells sea shells by the sea shore.
5. A library literally littered with literary literature.
6. Theophilis Thistle, celebrated thistle sifter, while sifting a sieve full of unsifted thistles, thrust three thousand thistles into the thick of his thumb.
7. Bill had a billboard, and Bill had a board bill. When Bill's board bill bored Bill, Bill sold his billboard to pay his board bill, and Bill's board bill bored Bill no more.
8. A hiccup epidemic.

What consonant is missing in this sentence?

"It's not the opping over the edges that urts the orses' oofs, but the ammer ammer ammer on the ard ighway."

The "Dictionary Game"

This is a good way to employ the last few blank moments that sometimes occur at the end of a period.

The teacher calls on a pupil at random; then opens the dictionary at any page, and, with eyes closed, puts her finger on the page. Whatever word she happens to touch she reads, and asks a pupil to explain—the explanation to begin before the teacher counts ten.

LESSON 16

READING ALOUD

'Tis not enough that roughness gives offence,—
The sound must seem an echo to the sense.

We all appreciate an ordinary, good reader. By "ordinary", we mean one who is content to read without wishing to dramatize or in any other way to overdo his part; by "good", we mean easy to follow, and pleasing to hear. If we are listening for a considerable length of time, we do not wish so much for elaborate expression in reading, as for variety in voice, fluency, intelligent pausing, and clear enunciation.

Faults in Reading

Among the chief faults in reading are (1) incoherence—the result of stumbling over words, making wrong groupings, and ignoring the punctuation; (2) monotony—reading everything at the same rate, in the same tone, and in the same key; (3) indistinctness; (4) breathlessness.

All these difficulties may be overcome by attention, self-control, and practice.

Suggestions for Improvement

Position. You are familiar with the advice to stand erect and hold up your head. This position is recommended not merely that you should make a good appearance. It enables the breath to come more easily and the voice to carry farther than is possible with a slouchy attitude. Hold your book up and speak over it. Let your audience get a clear view of your face.

Voice. Most of us think it is to our advantage to make the most of our looks, our clothes, and our manners. We should be equally mindful of our voice, which constitutes a greater part of our personality than many people realize. Except where a physical defect exists, qualities of voice can be considerably modified and improved. All should strive for clearness, and variety in pitch. Boys' voices, as they develop, should become full and strong; girls' voices should become musical. If your voice is monotonous, make an effort, in private, to develop a range in pitch, or key. (That is, try to go higher, and lower, then you usually do.) Learn also by observation. You may hear the delightfully clear, musical voices of good English speakers on the stage, or over the radio.

Enunciation. This musical charm is dependent also on another condition—clear enunciation. This has already been urged in connection with correctness of speech; it is equally indispensable to beauty of speech. The name *Toronto,* with its three different vowel sounds, is a melodious word; but how ugly is "Trahna"! Many names of places in Canada (especially those of French or Indian origin) are beautiful when sounded properly. Enunciate clearly: Ottawa, Georgian Bay, Niagara, Orillia, Ontario. What others can you recall?

To sustain clear enunciation throughout a number of sentences demands an active use of the tongue and lip muscles. Slovenly enunciation is due to indifference or laziness, and to overcome it should be part of your development.

Fluency. This achievement is not a matter of speed. It depends, first, on your understanding of what you

read; secondly, on the grouping of words. These groups are the words or phrases forming part of the same idea. They are sometimes, but not always, distinguished by the punctuation; but you really need to know what is coming before you can intelligently group the words of one idea. This necessity is met by a little trick which experienced readers employ unconsciously, and which you may now adopt. It is this: Keep your eyes several words ahead of your voice. Your mind thus runs a little in advance, sorts out the ideas, and prepares the thought connections and divisions for the voice. (Try it in this paragraph.)

Inflection. The rising inflection (raising the key of your voice) is used to convey doubt, uncertainty, and incompleteness of thought. The falling inflection suggests completion and decisiveness of thought. Do not use the rising inflection at the end of assertions or positive statements. It is misleading to your hearers, and, if habitually employed, becomes an annoying affectation.

Emphasis. Unless you can see the reason for emphasizing a word, or a group of words, do not attempt emphasis. An unpleasing artificiality results from a false emphasis, such as young readers sometimes put on the pronoun "I" and on the conjunction "and". Emphasis is used to bring out contrast. Notice the contrast that occurs in the following lines—and note also how *little* emphasis is necessary to bring it out:

> 'Twas for your pleasure you came here,
> You shall go back for mine.

Speed. The rate of speed depends on the difficulty of the ideas that are being read. There is no need to feel

hurried when you are confronted by an unusually long sentence. Rest on a comma, as long as you need to; the inflection of your voice will let your listeners know that the sentence is not finished. A piece of easy narrative will be readily understood, and may therefore be fairly quickly read; a description or an explanation will require a slower rate.

Naturalness. The last test of good reading is naturalness. To achieve this, try to read the words as nearly as possible as you would *say* them if they were your own. Apply this rule especially when reading conversation. In writing, we use punctuation marks in such an expression as—"Oh! look, Tom!" In actual speech we make no pause between the words; instead, we change the key of our voice two or three times.

Exercises for Practice. When reading the following selections, stand at the front of the room and read so you can be heard by those at the back. Hold your book as you wish, provided it is high enough to require your head being raised.

As you improve, you may be tested still further by reading to the class something unfamiliar to them. The reader can judge by quick glances at his audience whether they are able to understand, and can modify his speed, or augment his voice accordingly.

Such reading will make a good introduction to Oral Composition.

Read the following quotations slowly. Give a clear, full sound to the vowels, and carefully articulate the consonants.

1. In cataract after cataract to the sea.
2. And clattering flints battered with clanging hoofs.

3. Thy soul was like a star, and dwelt apart.
4. And in the stream the long-leaved flowers weep.
5. Along the cliff to fall and pause and fall did seem.
6. Double, double, toil and trouble,
   Fire burn, and cauldron bubble.
7. To the vile dust from whence he sprung,
   Unwept, unhonoured, and unsung.
8. Room after room, I hunt the house through.
9. By blue taper's trembling light,
   No more I waste the wakeful night.
10. The sails did sight like sedge.
11. Alone, alone, all, all alone,
    Alone on a wide, wide sea!
12. The lowing herd wind slowly o'er the lea.
13. Or the golden bowl be broken.
14. The mild-eyed, melancholy lotus-eaters came.
15. Great gifts are guiles and look for gifts again.
16. Bleak blows the blast!
17. I fled him down the labyrinthine ways of my own mind.
18. Sold in the shops of Stupidity Street.
19. Amidst the mists and coldest frosts
    With strongest wrists and loudest boasts
    He thrusts his fists against the posts
    And still insists he sees the ghosts.

I had a dismal prospect of my condition; for as I was not cast away upon that island without being driven by a violent storm, quite out of the course of our intended voyage, and a great way, *viz.*, some hundreds of leagues, out of the ordinary course of the trade of mankind, I had great reason to consider it as a determination of Heaven that in this desolate place, and in this desolate manner, I should end my life. The tears would run plentifully down my face when I made these reflections, and sometimes I would expostulate with myself, why Providence should thus completely ruin its creatures, and render them so absolutely miserable, so without help abandoned, so entirely

depressed, that it could hardly be rational to be thankful for such a life. DEFOE

From *Robinson Crusoe*

I lay down on the grass, which was very short and soft, where I slept sounder than ever I remember to have done in my life, and as I reckoned above nine hours, for when I awakened it was just daylight. I attempted to rise, but was not able to stir, for as I happened to lie on my back, I found my arms and legs were strongly fastened on each side to the ground, and my hair, which was long and thick, tied down in the same manner. I likewise felt several slender ligatures across my body from my armpits to my thighs. I could only look upwards; the sun began to grow hot and the light offended mine eyes. I heard a confused noise about me, but in the posture I lay could see nothing except the sky. In a little time I felt something alive moving on my left leg, which, advancing gently forward over my breast, came almost up to my chin when, bending mine eyes downwards as much as I could, I perceived it to be a human creature not six inches high, with a bow and arrow in his hands and a quiver at his back. In the meantime I felt at least forty more the same kind (as I conjectured) following the first. I was in the utmost astonishment, and roared so loud that they all ran back in a fright; and some of them, as I was afterwards told, were hurt with the falls they got by leaping from my sides upon the ground. However, they soon returned, and one of them, who ventured so far as to get a full sight of my face, lifting up his hands and eyes by way of admiration, cried out in a shrill but distinct voice, "Hekinah Degul!" SWIFT

From *Gulliver's Travels*

The crevasses are grandest on the higher *névés*, where they sometimes appear as long yawning fissures, and sometimes as chasms of irregular outline. A delicate blue light shimmers from them, but this is gradually lost in the darkness of their profounder portions. Over the edges of the chasms, and

mostly over the southern edges, hangs a coping of snow, and from this depend like stalactites rows of transparent icicles, ten, twenty, thirty feet long. These pendent spears constitute one of the most beautiful features of the higher crevasses.

From *The Forms of Water* JOHN TYNDALL

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LESSON 17

PREPARED SPEECHES

Dressing In Our Best

Going to a party, a tea, a reception; assisting Mother to entertain; meeting Father's friends—these are occasions when we hope to enjoy ourselves, and to create a favourable impression. We therefore dress in our best clothes, and exhibit our best manners.

As we get older, we find that clothes and manners are not our only care—we are conscious of our speech.

Language is the dress in which we clothe our thoughts. How convenient, if we could change our language as we change our clothes!

"Do let me brush and comb your sentences. They're so tangled I can't tell beginning from end."

"Wait till I polish up my vocabulary. It's so messed up with slang, it will never go over with the boss."

"I have all those uh-huh's and yea-ah's to pick out of my speech. And just see the rips and tears I made when I got caught on some bad grammar!"

"Next time I have my hair waved I must get my voice tuned. It's been running monotonously all week."

THE OBJECTS OF ORAL COMPOSITION

Oral composition at this stage is not intended to prepare you for the public platform. Rather it is to teach readiness in correct expression, and to develop your personality through voice and manner, with the object of giving you self-confidence and assurance when you wish to be at your best. In all the oral work suggested, therefore, remember that if you are awkward, or shy, or nervous now, your classroom practice is intended to save you from this embarrassment in later life.

In your preparation, do not ask other people's assistance in composing, and do not memorize (except, possibly, the beginning and the ending). If you really wish to improve, you will not mind exposing your faults; better to have them criticized and corrected now than to have them silently condemned when you are an adult.

MATTERS OF IMPORTANCE

Position

Face the eyes of your audience. Stand firm and erect, with chest drawn up and shoulders back. Raise your chin a little, that your throat may not be restricted. This position will give you confidence. Boys will look —and feel—more natural if they stand with feet a little apart, coat unbuttoned, and hands at sides. (No audience, whether in school or in public, likes to see a speaker keep his hands in his pockets.)

Manner

Be alert, interested, and moderately expressive; but do not use gestures. Be neither too stiff, nor too familiar. A natural dignity is right and becoming. If

you do not feel at ease, make it a point of pride with yourself to let nobody suspect it. This is a test of your self-control and strength of will.

Qualities of Speech

Recall the hints given on page 38 regarding voice and enunciation. A student who inflicts a monotonous or indistinct voice on an audience is as neglectful of preparation as one who fails to prepare his speech.

Nervousness may cause you to speak too rapidly; but if you are aware of this tendency, you can check it. If your subject is narrative, and easily followed, a fairly rapid rate is suitable; but if you are explaining or describing something, go slowly. Pause whenever and as long as you need to, but do not fill the pause with *uh's* or *and-uh's*. Let the beginning of your sentences be plainly heard—"And then", not "n'en".

Pronunciation

When you are corrected for mistakes in pronunciation, make a written note of your error, where you can refer to it from time to time. Occasional mispronunciations are not so serious nor so hard to correct, however, as the habit of indistinct enunciation.

Sentence Structure, Vocabulary, Grammar

In these requisites you can make no sudden preparation; you must draw from your previous knowledge. You are not, however, expected to speak like a book; little slips may be pardoned in a spontaneous utterance which would not be allowed in carefully prepared written work. When you are told of these errors afterwards, however, you should make a written note of them, and guard against them in your everyday speech.

Planning Your Subject

State clearly in your first sentence what you are going to talk about. Tell the details in the proper order; use exact words and omit unnecessary details. For conclusion, a statement of your feelings or opinion on the subject may make a neat finish. Do not become hurried or inaudible in your last sentence, (you will not expire before you reach your seat!), and do not add, "I thank you." Your audience owe you their good attention, and the thanks, if any, are from them to you.

Points to Forget

Incorrect expressions: anywheres, a ways, sort of worried, off of, gotten, so anyway, so therefore, quite all right, quite some time, afeered, ascared, with regards to.

Incorrect grammar: I says, he says (for he said)—"He come up to me and he says." I give (for I gave), there is several, this here person.

Colloquialisms, vulgarisms, and slang: cute, swell, dumb, peeved, pep, nice, nervy, awful, I sure did, some better.

SUBJECTS FOR PREPARED ORAL COMPOSITIONS

1. My first experience of camping (or housekeeping).
2. My first job; and how I spent the money.
3. An interesting object, process, or display, seen at the Fair, or elsewhere.
4. A ride in an airplane; or another exciting experience.
5. What I noticed in another city (or school).
6. A storm I shall never forget.
7. A trick we played.
8. The longest day (or night, or week) I ever spent.
9. An exciting day (or night, or journey).

10. A tale of the Great War.
11. A good movie recently seen.
12. My favourite movie star (or sportsman, or aviator).
13. A short story about some famous character in British history. (Conceal the name, and see if the class can guess who it is.)
14. My hobby: when begun, why enjoyable.
15. An interesting ceremony, or service.
16. Travelling alone.

Suggestions to the Teacher

In achieving success in oral work, atmosphere and attitude are of more importance than method. The note to strike should be equally distant from the high key of tension and the dull drone of monotony. The aim in dealing with some pupils will be to overcome their self-consciousness and nervousness; from such pupils the mere effort to speak is praiseworthy. Others will be too casual and careless; this attitude should be dealt with as in any other work. Nervous beginners, afraid of the situation, might be asked merely to answer questions based on information given in the Questionnaire of Lesson I.

Each pupil's more serious errors, both vocal and literary, should be noted, and recalled the next lesson.

LESSON 18

HOW I DO IT

"How do you do it?" All through life we are answering this question. Sometimes it is by no means easy to explain even a simple process. We therefore appreciate an explanation that is well planned and pleasingly expressed; we feel it is an artistic achievement.

How to Catch a Mouse

The following method of catching a mouse may be recommended to campers, or to anyone unable on occasion to procure a mousetrap. It is simple, requires little preparation, and affords considerable excitement. The only requisites are a small basin, a thimble, and some cheese. First pack the cheese tightly into the thimble. Then place the thimble on its side on the floor. Now take the china basin, place it upside down on the floor, but allow the edge at one point to rest across the thimble. Make sure that the open end of the thimble, where the cheese is, faces inwards. The basin may tend to slide off the end of the thimble, but with careful handling you can make it balance on the little indentations. A few crumbs of cheese sprinkled loosely under the bowl will lure the mouse into his prison. Once in, he will soon try to extricate the cheese from the thimble. This moves the thimble, the edge of the basin slides over it to the floor, and Mousie is a prisoner. He will probably run about pushing the basin noisily until it awakens you.

What to do with him then, is for you to decide.

Examination of Model

How many sentences are used to introduce the subject? How many to close it? What are the subjects and verbs of these sentences? What tense and what mood are used most frequently? Why has the writer

used so many short sentences? What kind of words are necessary in telling a person how to do or make something?

What is the meaning of *requisite, indentations, to lure, to extricate?*

Assignment

Substitute a short paragraph for the last sentence, telling how to drown a mouse. Explain how you would prevent its escape while handling it.

or

Write a short account of any one of the following:

How to catch a rabbit.
How to make a campfire, or pitch a tent, or clean a fish.
How to teach a small child to tell the time.
How to harness the horse; or to clean the motor car.
How to clean the outside of the bedroom windows (or any household task that has some excitement to it).
The quickest method of doing the dishes—or of laying the table.
How to get dinner (or breakfast) when left in charge.
How I wash my dog.
How we make jam, or pickles, or preserve.
How to run an electric elevator, or any other machine.

Before writing, read these hints:

1. This kind of writing calls for exactness and definiteness in words. Study the following terms, and use them, if advisable, in your work:
   to contrive, invent, devise, adjust, arrange; contrivance, invention, device, adjustment, arrangement; horizontal, vertical, parallel, at right angles; adjacent to, erect, flat, level; slanting, oblique; exactly, approximately.
2. Use the present tense; do not relapse into the past.

3. Only one direction can be followed at a time; put each into a separate sentence.

After writing, read these hints:

1. Reduce your composition to the length of the model, that is, one or two sentences for introduction and about ten for the remainder. Omit words or clauses that are unnecessary; reduce clauses to phrases, and phrases to single words.
2. Make sure that every sentence has a subject and a verb.
3. Do not have many sentences beginning with *then, next, after that.*
4. Copy your final version neatly, leaving a margin at the left side. Make the title distinctive. Do not break words at the end of lines. Check your work for spelling, commas, and capitals.

Two Virtues

In Elementary School you are taught to do neat and legible work, and are rewarded when you succeed. In Secondary School you are expected to do neat and legible work, and are penalized when you do not. In later life you are, as a writer, considered hopeless.

The appearance of your work creates an impression of yourself. If you are writing an examination, submitting a story, or applying for a position, you will endanger your chances of success by presenting slovenly and unreadable work. This does not mean that you should make a practice of recopying. It is childish for a Secondary School pupil to feel the need of recopying everything he writes. You can learn to do good work, rapidly, the first time.

Legibility

Any handwriting is good that is easily read. It need not look pretty, nor conform to one style. By

now you have probably developed your own style. This inclination is quite legitimate—providing your writing is legible. Unless you are vigilant, however, your writing will from now on become more and more irregular, because you will be asked to do more rapid writing in class. Henceforth you must be your own critic.

The following nonsense contains some good advice:

Line up your letters erect in their place,
If slanting too much they may fall on their face;
Their heads should rise high and their legs should swing low,
While their fat little middles unite in a row.
Don't poke out their eye-balls; and never let fly
The top of a *t* to hit something nearby.
A *q* and a *g* cross their legs at the knee,
But each has a way of its own, you will see.
Those capital letters, important and proud,
Will sometimes refuse to join hands with the crowd.
They like to look fancy, with curls and a frill,—
To tell who they are may require all your skill.
Some try to show off, and to stand upside down;
(That capital *I* often acts like a clown.)
In fact, I might give you a capital hint,—
Get rid of them all, and imitate print!

Other faults that result in illegible writing are:

1. Running words too closely together.
2. Writing lines too closely together.
3. Separating letters in the same word, and linking them too closely with the next word.
4. Not allowing sufficient width in open letters such as *e*, *a*, *p*, *l*.
5. Making *r*, *e*, and *i*, too much alike. Cultivate an unmistakable *r*.
6. Making the tops and bottoms of curved letters, like *m* and *u*, pointed instead of rounded.

7. Neglecting to dot *i*'s, and to cross *t*'s and *x*'s.
8. Making one or more letters, or combining two letters, in some irregular way of your own.

Aids to Neatness

Always leave a wide margin at the left side and at the bottom. Use this margin to insert, in neat small writing, additional words, inserting a caret (ʌ) at the point where they should be read. A lengthy addition or correction may appear at the end of the paper. Mark it with a star, and put the same mark at the point in your work where you wish it to be read. Strike out wrong words or sentences with one straight horizontal stroke. Never use parentheses to enclose your errors. Strike out a paragraph with one diagonal line from left down to right. Do not use a pen nib that is too thick, nor a penhandle that is clumsy to hold.

Remember: Apologizing for your handwriting will never make it any easier to read.

A Test

Take any page of written work (an average specimen), and have your neighbour criticize it. Take note of all the foregoing faults you commit, and hereafter make an effort to correct them.

LESSON 19

PUNCTUATION

I — THE COMMA

MANY periodicals and books bear evidence of how persistently writers have maltreated the harmless little polly-wog, called the *comma*. So frequently have authors erred in handling this simple creature that editors have exclaimed in despair, *When in doubt leave it out*. They might have said with more point, *When thought is thin leave it in*, because the comma is often the only sign of life in a sentence. Its presence indicates that, right or wrong, at least one decision has been made.

It must not be supposed that attempts to manage the comma have not been determined and valiant. All its antics have been tabulated, and a score of rules for its behaviour have been laid down in three score and ten different books. Still the frisky little fellow wriggles out of hand, and never grows up to be a well-behaved performer. Perhaps it has been caught too often by the wrong end. Too much time has been spent in observing what it does, and not enough in discovering how it does it. Its life is not nearly so complex as it has been made to appear. Even an amateur can see that it delights in many antics, but that it can perform only three good tricks.

In the performance of these tricks, its life finds expression, and assumes meaning and significance. With a little practice the polly-wog soon becomes a dependable frog, which will bob up on convenient lily-pads and punctuate with its croak a mill-pond of meaningless sounds.

Three tricks of the comma

Use a comma

I. to divide words in a *series.*
II. to show a *change* of thought.
III. to set off an *interruption.*

Memorize these three simple rules, and then you will have them all in a nutshell!

I. Words, phrases, and clauses in a *series,* or in the same grammatical construction, are separated *from one another* by a comma.

1. On Saturday the weather was dull, cold, rainy, and cheerless.
2. Over the fence, along the railing, and up the wall of the house, ran green and crimson ivy.
3. I stopped, I looked, and I listened.

II. A change or deflection of thought within a sentence is marked by a comma.

1. The gale raged all night, and several trees were blown down.
2. The good man admired her prudence, and followed her advice.
3. The apples have been picked, but they have not been sorted and packed.
4. Trust for success to work, not to luck.

Exception

Short, closely related clauses like the following are not divided by a comma:

1. He turned and left the room.
2. They laughed and clapped their hands.
3. He asked me whether I wished to go.
4. I am worrying because John is not here.

5. I know where he is.
6. He came in when it began to rain.

III. A word, a phrase, or a clause that breaks or interrupts the flow of thought within a sentence, is set off by commas. Some interruptions are caused by throwing expressions out of their natural order.

1. Yes, you may go now.
2. I wish to say, sir, that I do not agree with the statement.
3. He would, he said, try to do better next time.
4. For Brutus, as you know, was Caesar's angel.
5. Jenkins, the barber, keeps a cocker spaniel, Frisk, in his shop.
6. Canada, the country in which I was born, is in the western hemisphere.
7. This horse, for example, is a percheron.
8. In athletics, too, we find, character counts.
9. To avoid getting into trouble, I went home.
10. The accelerator, or whatever you call it, is broken.
11. Mr. Black, of the model farm, and Mr. White, of Centreville, are old friends.
12. Mr. Wilson, B.A., LL.B., addressed the meeting.
13. Consequently, I have nothing more to say.
14. To tell the truth, I was frightened.
15. If you will wait for me, I shall be very glad.
16. By the way, I hear that Monday is a holiday.
17. You had better wear old clothes, because you may have some dirty work to do.
18. I will not go, whatever he may do.
19. The wind howled and shrieked about the house, until finally I could endure it no longer.
20. The game having been called off, we went home.
21. Our guide, fearing an accident, made us carry the canoes over the portage.
22. My home is in Guelph, where the Ontario Agricultural College is situated.

23. She did not know her eldest brother, who left home when she was only a baby.
24. The newspaper, which I read regularly, contains the results of the examinations.

Exception

In sentences like the following in which there is no ambiguity of meaning, commas are unnecessary:

1. Jonson the dramatist is often confounded with Johnson the critic.
2. The poet Burns was born in Scotland.

Caution:

Distinction must be made between restrictive and non-restrictive expressions. Restrictive, or determinative, phrases and clauses are inseparable in idea from what precedes them, and they should not be set off by commas. Non-restrictive, or descriptive, phrases and clauses are independent, or only remotely connected in idea with what precedes them, and they should be set off by commas. In general, restrictive clauses are introduced by *that*, and non-restrictive, by *who* or *which*.

Restrictive phrase: The tree *by the garden gate* was blown down last night.

Non-restrictive, or descriptive, phrase: The oak tree, *in its prime*, was blown down last night.

Restrictive clause: The tree *that stood by the garden gate* was blown down last night.

Non-restrictive, or descriptive, clause: The oak tree, *which stood by the garden gate*, was blown down last night.

Exercise

Distinguish in meaning between the sentences in the following pairs, and justify the omission and the insertion of commas:

1. The book with the torn cover belongs to me.
   This book, regardless of its condition, belongs to me.

2. The book that has the torn cover belongs to me.
   The book, which has a torn cover, belongs to me.
3. The sister whom you have met was at the picnic.
   Her older sister, whom you have met, was at the picnic.
4. The man driving the car is my father.
   The man, driving the car, exceeded the speed limit.
5. I began to run when he blew the whistle.
   At three o'clock, when the runners were in position, he blew the whistle.
6. The man that had spoken first appealed to the audience for silence.
   The speaker, who looked like a merchant, appealed to the audience for silence.
7. Dr. Mitchell has no sympathy with his patients whose ailments he feels to be largely imaginary.
   Dr. Mitchell has no sympathy with his patients, whose ailments he feels to be largely imaginary.
8. There were very few passengers that escaped without serious injury.
   There were very few passengers, who escaped without serious injury.

LESSON 20

II — THE COMMA *(Continued)*

Exercise I

Distinguish in meaning between the sentences in the following pairs:

1. No books are provided free.
   No, books are provided free.
2. Do you see Miller?
   Do you see, Miller?
3. "You win," said Dad, quickly getting back to his paper.
   "You win," said Dad quickly, getting back to his paper.

4. The party consisted of mother, my brother Edwin, John, and myself.
   The party consisted of mother, my brother, Edwin, John, and myself.
5. The principal had two sons who became lawyers.
   The principal had two sons, who became lawyers.
6. I did not punish him because punishment may have a bad effect.
   I did not punish him, because punishment may have a bad effect.
7. He came to the ball masked, as the committee had requested.
   He came to the ball, masked as the committee had requested.

Exercise II

Punctuate the following sentences so that the meaning is clear:

1. Below the lights of the town could be seen.
2. I believe Mr. Hawkins that we are on the wrong road.
3. In the valley below the houses looked small.
4. Months before we visited the city.
5. We picked blueberries for food was scarce.
6. In the cellar steps were heard.
7. The players were all men and women were not allowed to play.
8. A man convinced against his will retains the same opinion still.
9. Do you understand Mr. Robbins?
10. She wore a black dress trimmed with lace and a red hat.
11. He left at once for the train departed at six o'clock.
12. In the park stands a rough log cabin.

LESSON 21

III — THE COMMA *(Continued)*

Exercise I

Punctuate the following sentences, and state the reason for the commas you insert:

1. She bought meat vegetables fruit and bread.
2. We took our injured player a basket full of oranges bananas apples pears and nuts.
3. We study English History French Algebra.
4. Fire burns water drowns and air consumes.
5. Good friends sweet friends let me not stir you up.
6. Self-reverence self-knowledge self-control
   These three alone lead life to sovereign power.
7. He stamped his foot ground his teeth rushed to and fro flung open the door and slammed it again.
8. Jane is a thoughtful courteous and trustworthy leader.
9. Sink or swim live or die survive or perish I cast my vote for the cause of humanity.
10. He went to the village this morning to get gasoline for the car repairs for the mower bread for dinner and a heel put on his boot.
11. Old and young rich and poor will be welcome.
12. The airplane rose higher into the clear cold bracing air.

Exercise II

1. Why are commas omitted from such expressions as the following:

   a handsome young man; a bright June day; a cunning little old face; a pair of soiled old silk gloves; a queer old codger; a kind-hearted old woman; a live electric wire.

2. Point out illiterate uses of the comma in the following expressions, and state why certain

commas should be omitted, or other forms of punctuation inserted:

a. He was a dirty, plain, old, man.
b. Her fingers were, long, slender, and tapering
c. He said, that he was ill.
d. He asked that, he might be excused.
e. He interrupted the speaker, he had no right to do so.
f. He called to the men on the bridge, he did not care who heard him.
g. I cannot believe you, it cannot be true.
h. There they are, do you see them?

3. Why are commas necessary in the following sentences?

a. To err is human; to forgive, divine.
b. We respect deeds; they, words.
c. George is the elder son; Alan, the younger.

LESSON 22

IV — THE COMMA *(Continued)*

Exercise I

Punctuate the following sentences and give reasons for the commas you insert:

1. He called but nobody answered.
2. Prosperity gains friends and adversity tries them.
3. He knew the worst would happen and he tried to meet it bravely.
4. One vessel was driven upon the rocks and twenty-six men were drowned.
5. He suddenly raised his hands and shouted.
6. He is not only kind but courteous.
7. Am I not a man and a brother?

8. He was learned but not pedantic.
9. Not love but vanity set love a task like that.
10. Man never is but always to be blest.
11. Fashion is the plague of wise men and the idol of fools.
12. Men may come and men may go but I go on forever.
13. A knock was heard on the door and in walked the principal.
14. Another thing I liked to do was to draw and I often copied flowers and trees.

Exercise II

Punctuate the following sentences, and explain the function of the commas you insert:

1. This is the corner I believe at which the accident occurred.
2. This problem is I fear too difficult.
3. Mother has the mail been delivered.
4. Finally let me repeat what I said.
5. For mercy's sake be careful!
6. The porter was very churlish to say the least.
7. At the entrance to the park where the pavilion stood is a flower garden.
8. It seems strange the rapids being so swift that he should try to shoot them.
9. The railway station moreover is at the farther end of the town.
10. William Shaw Ph.D. the writer of the article lives in Canada.
11. Blow wind and crack your cheeks! rage! blow!
12. There is one feeling and only one that seems to pervade the breasts of all men alike—the love of life.
13. Having missed the last boat they had to stay on the island all night.
14. If the dependent clause comes first it is set off from the principal clause by a comma.
15. Had we known this in time we could have left earlier.
16. She sits inclining forward as if to speak.

17. I know the hammer is in the tool box because I saw it there.
18. The automobile is propelled or given the power to move by gasoline.
19. The next morning after considering it I went to the police station.
20. A bill having received the royal assent becomes law.
21. When we were eating a tough-looking old man appeared.
22. Whenever you see a fly strike at it.

LESSON 23

V — Achievement Test

Punctuate correctly the following sentences. Which sentences require no punctuation?

1. The Indian forecast a long hard dreary winter.
2. I am ashamed of you and I hope you will soon be ashamed of yourself.
3. Walking is an inexpensive healthful and pleasant form of exercise.
4. Up and down in and out round and about through fields and over streams the wolves pursue the deer.
5. Death thinned their ranks but could not shake their souls.
6. At Sunny Harbour the summer resort we spent two delightful weeks with a queer old couple.
7. Tom Dick Jack and Harry won prizes at the fair.
8. Men shouted women screamed and children cried out when the dam gave way.
9. I came I saw I conquered.
10. However small the apples are they must however be picked.
11. He searched for the ball in the kitchen on the verandah and in the back-yard.
12. At camp we frequently had pork and beans and ham and

eggs but not once did we taste strawberries and cream and apple pie and cheese.

13. He delivered the words melodiously and effectively.
14. A deep intense ominous silence pervades the assembly.
15. The books which help you most are those which make you think most.
16. Thomas Hardy during his long life wrote many poems novels and short stories.
17. Serve faithfully your God and your conscience will be light.
18. The nurse had deep calm honest blue eyes and wavy light brown hair.
19. One boy bought peanuts another candies a third ice cream.
20. You must tell me all you know or you will be sorry.
21. The water under the influence of the July sun was warm day and night.
22. We see farmers busily ploughing the fields and sowing the grain and farm children industriously raking up dead leaves in the yard.
23. I dislike playing with Jackson who has a sharp tongue and enjoys using it.
24. There was little food for the hungry sick or well.
25. The principal shook hands with the boy that had won the race.
26. My guide confessed that he knew nothing of the country.
27. Here were big juicy raspberries which we picked for supper.
28. Sandy MacIntosh whom I knew at school is now a successful farmer.

LESSON 24

UNITY AND CLEARNESS IN THE SENTENCE *(Continued)*

VI — CONJUNCTIONS

Choose the correct co-ordinating *or* subordinating *conjunction.*

Clauses are of two kinds, principal and subordinate. A principal clause contains an independent idea, and it can stand alone in a sentence. A subordinate clause contains a dependent idea, and it cannot stand alone. When two principal clauses occur in a sentence, they are joined to each other by a co-ordinating conjunction.

The boys went to the blackboard *and* the girls remained at their desks.

When a subordinate clause and a principal clause occur in a sentence, they are joined to each other by a subordinating conjunction.

When the boys went to the blackboard, the girls remained at their desks.

In this sentence the clauses are no longer equal in rank. The idea in the first clause has become subordinate to the idea in the second.

The principal co-ordinating conjunctions are the following: and, but, or, nor, for, however, whereas, else, as well as, either, neither.

The principal subordinating conjunctions are the following: if, as, since, when, whenever, because, before, although, so that, until, than, how, while, where, whereas, why.

When co-ordinating conjunctions occur in pairs, they are called correlatives.

Not only the boys went to the blackboard, *but also* the girls.

The principal co-ordinating correlatives are the following: both-----and, either-----or, neither-----nor.

Exercise (Oral)

Name, and explain the use of the conjunctions in the following sentences; and supply punctuation marks.

1. You have asked me a question and I have answered it.
2. The statement is false and he knows it.
3. If you call for me I will go with you.
4. I cannot remember where I saw it.
5. I cannot believe that John took the apples.
6. He was very ill but still he tried to finish his task.
7. Neither the man who bought the car, nor the salesman who sold it, knows how to change a spark plug or how to adjust the carburetor.
8. As it is growing late I shall not detain you.
9. You have no more claim to this ball than he has, and if you persist in being selfish, I will take it away from both of you.
10. The canoe was too heavy to carry and so we had to leave it.
11. I fastened the door so that it could be opened only from the inside.
12. Dorothy knows little about this subject, but I am sure that Helen knows even less.
13. Although the corn is ripe we have not yet cut a stalk of it.
14. He did not mean to be boorish when he entered without knocking.
15. Why do you laugh at me when I am doing my best?
16. All I ask is that you should let me know whenever you go out.
17. You can take my word for it, for I have searched everywhere.

18. We shall prepare both the meat and the vegetables before she arrives.
19. He opened the door, and at once the flames burst forth.
20. The snow was so deep that we could not drive down our lane yesterday morning.
21. He tried several keys but none of them would fit the lock.
22. He stayed with us while the trial was going on.
23. You will have to mind the children until I return.
24. After he had milked the cows he turned them into the meadow.

THE TIRED *AND*

Children use *and* as they do string, to parcel things together regardless of their nature or importance. They make sentences of ideas that bear little resemblance to one another. Mature persons make distinctions between the importance of clauses in a sentence. They do not say

> "I pass the post office on the way to school *and* I will post this letter for you."

The two clauses in this sentence are not of equal importance; the first is subordinate to the second. Reconstructed, the sentence reads as follows:

> "As I pass the post office on my way to school, I will post this letter for you."

It is not the simplicity of the child's sentence structure that is objectionable; it is the vagueness that results from placing subordinate and principal clauses in the same rank.

Exercise

Rewrite the following sentences to improve the unity of the structure and the clarity of the meaning.

Omit *and* and make one clause subordinate to the other.

1. It is growing dark and mother will not let me go out to play.
2. The travellers started early in the morning and at ten o'clock arrived in the city.
3. William called his dog by name and the cur snarled.
4. The town clock struck the hour and so did every clock in the house.
5. Lloyd George was appointed prime minister and his influence was felt at once.
6. Labour is abolished and happiness has fled.
7. The mighty ruled with an iron rod and the weak obeyed in fear.
8. Several cars went by and we remained waiting on the corner.
9. The horses were working in the harvest field and I had to walk to the Fair.
10. He went out into the night and it was raining hard.
11. One day I walked along the edge of the marsh and I came upon the track of a deer.
12. I rode with more rapidity than caution and lost sight of the trail.

LESSON 25

VII — CORRECT USE OF CONJUNCTIONS

The licence of careless writers is not confined to the misuse of conjunctions. In their complete disregard for the purity and propriety of the language, they use adverbs as co-ordinating conjunctions.

So, also, then, thus, and *still* are not conjunctions, and should not be used to show the relation between clauses. It is wrong to write:

The boys went to the blackboard, *so* the girls remained at their desks.

Any one of the respectable conjunctions *and, but, for, whereas* is ready to serve the writer's meaning, but the interloping adverb *so* sneaks in to destroy the unity and the clarity of the sentence. The use of *and so* as a connective is permissible, but it should not be used too frequently. It is better to omit it, and to subordinate the first clause.

Bad: We went early *and so* we were able to hear the whole concert.

Good: Because we went early, we were able to hear the whole concert.

(The use of *so* as an adverb should not be confused with the misuse of *so* as a conjunction.)

Exercise

Correct the structure of each of the following sentences, either by replacing the word misused by a conjunction that conveys the meaning precisely, or by changing the structure of the sentence.

1. He thinks faster than he writes, so he leaves out words.
2. I wished to take him to his home, but he would not go, so I took him to my home.
3. Most girls like basketball better than baseball, so it is played, and teams from other schools come.
4. Basketball is played at most Secondary Schools, so the girls become experts at it.
5. Although she pleaded with him, he would not forgive her, so she ran away.
6. Our feelings were very strong, so neither of us spoke.

7. I come to town every morning on the milk wagon, then I walk to school.
8. The doors were all locked, thus I entered by the window.
9. You trust me, then you ought to believe me.
10. I do not know what you have lost, also I hope it is nothing important.
11. The pole bent, so it did not break.
12. I am not sure, thus I cannot say.
13. You must not open the letter, still it is addressed to you.
14. I gave the car a fresh coat of paint, then it looked fairly respectable.
15. Mother brought sandwiches, also Aunt Sue brought bananas and oranges, thus we had a good lunch, then we played games until dark.
16. The pedlar had a wild look in his eye, so he made me feel very uncomfortable.
17. I was surprised that he did not come, so I called his mother by telephone.
18. The apples were all green, also the pears were not worth picking, so we did not bring any fruit.
19. It is not very cold, still I suppose it is better to take our overcoats.
20. Liberty is a drug, then sometimes it is a poison.
21. I know why you are suspicious, also you think she sent the Valentine.
22. There was a soft thump, then suddenly we heard the whirr of a partridge.
23. He watches them sprout, then grow to maturity.
24. The doctor says so, so it must be true.

LESSON 26

VIII — THE PREDICATE NOUN

A FEW conjunctions, such as *when, where, why, whether, if, that,* and *how,* are used to introduce noun clauses.

I know *where* he is today.
Why he left school is not known, even by his closest friends.

A few connectives, such as *when, where, why,* and their compounds *whenever, wherever, wherein,* etc., are adverbial conjunctions. They join two clauses and modify the clause they introduce.

I shall open the door *when* he comes.

These uses of *where* and *when* are legitimate, but a clause introduced by *where* or *when* cannot take the place of a predicate noun.

A Predicate Noun describes a subject and completes a linking verb.

Brown is *captain* of the team.

A *where* or a *when* clause should not be used as a predicate noun.

Correct: A sentence is *a word or a group of words* which expresses a complete thought.
Incorrect: A sentence is *when* a word or a group of words expresses a complete thought.

Exercise

Correct each of the following sentences by substituting a noun with its modifiers for the *where* or *when* clause.

1. One sign of mumps is when the neck swells up.

2. My greatest mistake was when I left the farm.
3. The most exciting occurrence of the day is when the supply boat arrives.
4. Stealing is when one takes a thing away secretly for his own use without right or leave.
5. Immigration is where foreigners come into a country.
6. Suicide is where one takes his own life.
7. A monarchy is when a king rules over a country.
8. A storm I shall never forget was when we were staying at the beach.
9. Artificial respiration is when you try to make a person breathe.
10. An abattoir is where they kill animals to prepare them for food.
11. Feudalism is where there is a lord over the land and over the tenants.
12. A metaphor is when we call something by another name.
13. Let us go back to when Toronto was muddy York.
14. I read every morning from when I wake up until it is time to dress.
15. Did you read where it describes Africa?
16. Here is where you get the train.
17. Let us take, for example, if a person is injured.

LESSON 27

IX — AMBIGUOUS MODIFIERS

If a statement admits of two meanings it is ambiguous (*amb*—both ways, *agere*—drive), and consequently obscure. Mistakes are often made by speakers and writers who fail to choose the right word to express their meaning. Misunderstandings are often

caused by misplacing a word, a phrase, or a clause in a sentence. Modifiers should be placed as near as possible to the words that they modify. An adjective should be placed beside the noun that it modifies, and an adverb, beside the verb that it modifies. Unless special emphasis is required, this rule applies to adjectives and adverbs in the form of words, phrases, and clauses. If you misplace modifiers and leave your reader wondering what you mean by a statement, you are a careless thinker.

Exercise

Account for the ambiguity in each of the following sentences, and reconstruct the idea so that only one meaning is expressed.

1. The naturalist did not know the name of one of the birds.
2. The ploughman drove his horses, weary and footsore, from the field.
3. Our parents tell us that they never went out at night as we do when they were young.
4. She had thrown an old, black shawl around her shoulders trimmed with mauve which she had knitted herself and of which she was very proud years ago.
5. In the distance I can see the blue hills covered with haze on the other side of the lake.
6. I see the children every morning going to school.
7. We had to walk miles through the forest to the nearest town on a narrow trail.
8. In a few years all the maidens in the kingdom had nearly been fed to the beast.
9. The robins in the maple tree are hunting for worms near the gate in the freshly watered lawns for their young ones in a nest.

10. A vague shadow loomed up in the road which gradually took the shape of a cow.
11. Father harnessed the horse with a grim, white face.
12. He saw a man lying flat upon his face to his astonishment.
13. He watched the figure writhe along dumbfounded.
14. I do not care for one of the books he lent me.
15. The boy looked at the dog lying in its kennel which seemed hungry.
16. To let: Furnished room suitable for a gentleman with folding doors.
17. Lost: Brown spaniel with a leather collar answering to the name of Bob.
18. Wanted: A room by an artist about thirty feet long.
19. After continuing my efforts to skate for several weeks, I learned how to get along slowly.
20. The large comet was seen by a resident in the heavens.

LESSON 28

X — THE FAULT OF OMISSION

If words essential to clarity are thoughtlessly misplaced or carelessly omitted, a sentence becomes so crippled that it cannot bear a complete and clear thought quickly to a reader's mind.

Correct: When he was three years old, his mother died.

Incorrect: When at the age of three, his mother died.

Exercise

Improve the unity and clarity of the following sentences by supplying the omitted words, or by changing the order of the words.

1. They are still in that two-roomed apartment, which by the way is much cleaner than my last visit.

2. He could address an audience of artists as well as a congregation.
3. Who can rob an airplane high above and going possibly one hundred and fifty miles per hour?
4. We entered the store and observed the crowd to be practically as large as out on the street.
5. The house is cleaner than previously.
6. The horses were hitched to the wagon, everything packed, and all ready to go.
7. When the airplane engine stops, or some mishap, what becomes of the passengers?
8. We went early so we could see the train arrive.
9. There are fewer accidents on the railways than motor cars.
10. The trees were cut down and a crude road constructed.
11. The table was set, and the meat and the vegetables ready to serve.
12. The book is interesting, and liked by everyone in the class.
13. We caught such fish as only fishermen can.
14. Smith's farm is as large, if not larger, than Brown's.
15. It cannot be the water that has made him ill because he drank the same as others have and are drinking.
16. John is one of the strongest, if not the strongest, boys on the team.
17. We made more sandwiches than were needed so no one would be hungry.
18. I think to be sure of reaching the river we should take the path to the right.
19. The baseball season opens the twenty-four of May.
20. In this village there are a post office, hardware, barber shop, garage and grocery.
21. Farmers have come to realize the greater economy of the motor truck.
22. A model airplane built that way will not fly.
23. Robert is younger but just as tall as Allan.

LESSON 29

XI — SENTENCE BUILDING

Exercise

From each of the following groups of short sentences select the sentence that contains the principal idea, and to this central thought attach the other ideas in the form of subordinate clauses, phrases, or single words used as modifiers.

Example:

The Indian guide lived alone. His name was Whitefish. He lived in a small cabin. It was built of logs. He had made it himself.

Whitefish, the Indian guide, lived alone in a small, log cabin which he himself had built.

1. We made a long journey. It was very difficult. We reached the camp at sunset. It was on the north shore of a small lake.
2. They scrambled up. They held on by roots and branches. They were guided only by the stars. The stars shone over the edge of the cliff.
3. Night fell. Robert had not returned. Father began to fear for his safety. Mother did too.
4. A clock stood in a farmer's kitchen. It was an old clock. It had stood there for thirty years. It had given its owner no cause of complaint. It suddenly stopped. This was on a winter evening. It was just at sunset.
5. We chose sides. David was captain of one side. Douglas was captain of the other.
6. One evening a violent storm arose. It came up suddenly. It drove us from our course. We landed on an island. We were forced to remain there all night.
7. The trapper descends the slope. He enters the thicket. He pauses for a moment. He is within ten paces of the shore of the lake. He peers through the bushes.

8. I struck a light. I took a survey of the room. I saw a stove. I found some canned goods. There were also some blankets. I was glad to see these.
9. Ice is lighter than water. Otherwise it would sink to the bottom. In time rivers and lakes would become solid masses of ice. The heat of summer would not be sufficient to melt these.
10. There was once a beautiful youth. His name was Narcissus. One day he was hunting in the forest He lost sight of his companions. He was looking for them. He chanced to see a fountain. It was flashing in the sunlight.

LESSON 30

XII — ACHIEVEMENT TEST

SENTENCE STRUCTURE AND PUNCTUATION

STATE the reason why each of the following sentences lacks unity. Reconstruct the sentence to improve the unity. If the thought in a sentence rambles from one planet to another, it is called a "run-on" sentence, and its subject-matter should be broken into two or more sentences.

1. In the field stood a clump of cedars, but now they were not cedars they looked like a huge pile of snow.
2. The lady was an invalid and had nothing to do so she improved her mind
3. In the morning the sun, how different the Italian sun is, threw its radiant rays across the deep blue waters, strongly contrasted against the yellow of the beach and farther away the greyest green of the olive trees.
4. It was growing late so I had to let my other purchases go unbought.

5. Every year there has been a new development in motor cars right up to this year.
6. The snow was having its fun too it would whirl and swirl, now it would form small clouds then they would clear away and if it was not for the wind's whistle you would think it was an ideal day, but that goes with winter.
7. The leader of the opposition told the people how he had helped the prime minister to pass the first bill and why he had opposed the second and also he asked to be elected again to parliament.
8. An oddly formed, quaintly constructed little red house badly in need of painting, a fact which was somewhat concealed by the growth of vines which clambered about the lower section and gave the upper gables the appearance of peeping urchins, situated in the valley between the mountains and the river, formed our home.
9. The sun is setting so I must hurry.
10. As the pioneers had only very few roads, this would confine them to their surroundings nearby.
11. The airplane, although not used by the majority of people for travelling, probably will become more popular.
12. The pioneers built passes through the mountains and such.
13. As the golden rays struck their wet canoes and paddles they sparkled and flashed, as the rays seemed to dance on their shining surfaces.
14. From the newspapers we learn what the weather is going to be, what is going on in other parts of the world and so forth.
15. Why do you think these books were bought, just for the sake of spending money?
16. An airship can carry a heavy load a long distance without having to make a stop.
17. I happened to sit on the same bench in the park as two old ladies, both of which were well dressed.
18. My brother had been away for a year and a half, he arrived home on Sunday evening.

19. The speckled trout, truly a golden living arrow of the white waters. His stream-lined body marvellously decorated. The back a beautiful dark emerald green shot with bars of bronze and gold in the side and shaded to a salmon pink or white underneath. His sides covered with small vermilion spots surrounded by purple. Truly one of nature's marvels.
20. Where birds frequent is kept freer from insect pests than where there are no birds.

LESSON 31

DIRECT NARRATIVE

COMPARE the following pairs of sentences:

1. (*a*) "Do hurry, Tom," said his mother, "or you will be late."
   (*b*) Tom's mother warned him that he would be late if he did not hurry.
2. (*a*) "I wish I could," said the old man, "but alas, I am too poor."
   (*b*) The old man expressed the wish to do so, but regretted that his poverty prevented him.
3. (*a*) "Look out!" yelled the guide. "It's coming your way."
   (*b*) The guide shouted to warn him that the tree was falling towards him.

Which of these sentences are in the form of direct narrative, and which are indirect? Why are these terms suitable? Which form do you prefer, and why? In what detail is example 3 (*b*) not so clear as 3 (*a*)?

Study carefully the punctuation of the direct narrative. In example 1 (*a*), explain the necessity for

every comma used. Why is *or* not capitalized? Why are quotation marks used after *Tom,* and before *or*? Account for each punctuation mark in 2 (*a*). Pick out forceful substitutes for the word *said*. How is the interjection in example 2 (*a*) represented in the indirect statement?

Direct narrative is more vivid, rapid, and concise than indirect, and is therefore used, in brief stories, anecdotes, or jokes, at moments of excitement, or climax. It would lose its effectiveness, however, if used too often. We reserve it as we do the icing on our cake—as a choice morsel.

Careful use of quotation marks is necessary for an intelligible reading of direct narrative. We stumble over an incompletely punctuated sentence such as, "No I am not Mary replied.

Quotation marks are like the Stop-and-Go signs in city streets. The first pair indicates that the speaker's words have begun; the next that they have stopped (usually to allow the author to explain who was speaking); then they appear again as a Go-sign, and finally—it may be after several sentences—they occur as a Stop-sign. In print, the opening quotation marks are (“) and the closing ones are (”). In handwriting, however, it is simpler and neater to use short strokes slanting in towards the words quoted.

Exercise

The following anecdote is written entirely in indirect narrative. It will be more real if part of it is in the direct form. Do not begin re-writing it, however, until you are well past the introduction, and have reached the heart of the story; and do not change from

the indirect unless the direct is an obvious improvement.

When the Emperor Joseph II was in Paris, in the reign of Louis XV, he was in the habit of walking about the city incognito. One morning he went into a fashionable coffee-house and asked for a cup of chocolate. As he was plainly dressed, the waiter insolently refused to serve him, saying it was too early. Without making any reply he walked out and entered a shabby little coffee-house on a side street. He asked meekly for a cup of chocolate, and the landlord politely answered that it would be ready in a moment. While he was waiting for it, as the coffee-house was empty, he walked up and down and conversed on different topics with the landlord. Finally, the landlord's daughter, a very pretty girl, appeared with the chocolate. The Emperor greeted* her with the customary good-day†, and observed* to her father that it was time she should be married. The old man with a sigh replied that his poverty was a hindrance, and hinted that, if he had but a thousand crowns, she would soon marry a man who was very fond of her. The Emperor called for pen, ink, and paper; the girl ran to fetch them; and he gave her an order on his bankers for six thousand livres.

LESSON 32

TELLING A JOKE

SHORT jokes usually consist of two parts, each of which calls for quick and skilful composing. The first is the necessary explanation of speaker and circumstances. This must be told fully, clearly, but not tediously. The second contains the humour, or

* Do not use this word in Direct Narrative.

† Use a word or two of French.

witticism. This should be told in a minimum of words, the "point" coming at the end.

Read the two following versions of a witty retort. In what respects is the first an improvement on the second?

1. Two ladies were calling on Mrs. Brown. During the afternoon, the hostess absented herself for a few minutes, and in the interval her small daughter came in. After greeting the child, one visitor turned to the other and said,

"Not very p-r-e-t-t-y, is she?"

Before the other could reply, young Mary had spoken.

"Maybe not," she said, pertly, "but she's fairly s-m-a-r-t."

2. Two ladies were calling on another lady, and this other lady had a little girl named Mary. When the little girl's mother was out of the room, one visitor told the other that the little girl was not very pretty (only she spelled the word "pretty"). But the little girl knew what it meant and she quickly replied that if she was not pretty, at least she was smart.

"Now you tell one"

We enjoy most the jokes made by people we know. Such witticisms, if well told, are good items for friendly letters, and for social "small-talk".

Assignment

The following outlines may be used if you are at a loss to recall an original joke. If, however, you can remember a true one made by a small child, a friend, or a member of your family, write it in as finished a style as you can.

1. Small Bobby, playing at Teddy's home, is caught by rain when about to leave. Teddy's mother begins to put her boy's raincoat and rubbers on Bobby. Asked by Bobby not to take so much trouble, she replies that it is no trouble, and she

is sure that his mother would do the same for her boy. Bobby replies that she would do more—she would ask Teddy to stay for lunch.

2. Two people are discussing the form of death they would prefer. One is reminded of a famous character in history who was privileged to choose the form of his death. The Duke of Clarence, condemned to death by his brother, Edward IV, chose to be drowned in a barrel of wine. Next speaker says he has read of a better method than that. A jester, condemned to death, allowed the privilege of choosing his death, politely told His Majesty that he would prefer to die of old age.

3. A negro, sent by his master to buy fish at market—fish to be perfectly fresh. At stall, negro picks up a mackerel and smells it. The fishmonger indignantly objects. Negro explains he is talking to fish. Fishmonger sarcastically asks what he says to it. Negro says he is asking it for news of the sea. Fishmonger then asks for the fish's answer, and negro says that the fish did not know, as it had not been there for three weeks. Thereupon negro puts fish down and walks off.

Hints for Writing

Express the verbs in the past tense.

Begin a new paragraph for every change of speaker, even if the speaker says only one word.

Do not use abbreviations such as *didn't*, *can't*, in indirect narrative. If you use them in quoted conversation, be careful to insert the apostrophe in the correct place.

A Warning

Good jokes are plentiful. It is never necessary to be coarse, nor unkind, in order to be funny.

LESSON 33

INDIRECT NARRATIVE

THE chief difficulty in changing quoted words into indirect narrative is to make the correct change of tense in the verbs.

Examine the changes in the following sentences.

Examples:

1. "I *am* ready," he said.
   Indirect: He said that he *was* ready.
2. "I *have been* there twice," she replied.
   Indirect: She replied that she *had been* there twice.
3. "I *shall go* to-morrow," he said.
   Indirect: He said that he *would go* the next day.

Note that *shall* in direct narrative becomes *will* in indirect narrative. What is the reason for this change?

Recall the irregular past tenses of the following verbs:

Direct Narrative	*Indirect Narrative*
may, may have	might, might have
shall, shall have	should, should have
will, will have	would, would have

There is no past nor future form for the verb *must*. Use in their place the correct form of *to have to*.

Exercise I

Change the first examples of the following pairs of sentences into indirect narrative by supplying the correct verb forms:

1. Direct: "I will go if I can," he said.
   Indirect: He said that he . . . .
2. I shall do as I think best," she answered.
   She answered that . . . .

3. "If it rains," said Mary, "do not expect me."
   Mary told us that . . . .
4. "What shall we do if he forgets to come for us?" they asked.
   They wondered what . . . .
5. "Will you call for us, or go on?" Bob asked.
   Bob asked whether . . . .
6. "I must leave early," said she.
   She said that . . . .
7. "You may go," said the teacher.
   The teacher told Jack that . . . .
8. "I should like to go today, if I have time," she said.
   She said that . . . .
9. "If you boys had not come just then," said Mary, "I should have had to run for help."
   Mary said that . . . .
10. "It may be safe," said the boatman, "but I cannot guarantee it."
    The boatman said that . . . .
11. "I shall have picked three basketfuls, when I finish this one," remarked Tom.
    Tom remarked that . . . .

When changing from the direct to indirect narrative, it is better to use a more descriptive verb than the verb *say*, especially if you wish to convey something of the feeling or the manner of the speaker.

For example:

Direct: "Oh!" said Doris, suddenly stopping, "I haven't my key. I must have left it at home. Will you wait while I run back for it?"

Indirect: Doris suddenly stopped and exclaimed that she had not her key. She supposed that she must have left it at home, and asked us to wait while she ran back for it.

Exercise II

Change the following paragraphs from direct to indirect narrative. Use modern expressions in place of archaic words, and literary words in place of colloquial ones. The indirect narrative should be more concise and considerably shorter than the direct form.

1. "Now in good faith, my brother," said Richard to the Sultan, "thou art even matchless at the trick of the sword, and right perilous it were to meet thee! Still, however, I put some faith in a downright English blow, and what we cannot do by sleight, we eke out by strength."
   From *The Talisman*
2. Then said the angel: "Caedmon, sing me something." Then he answering said, "I know not how to sing; for that reason I went out from the feast and retired hither, because I could not sing." Again the vision said, "Yet, you have something to sing to me." "What," said he, "must I sing?" The other said, "Sing the beginning of created things."
   From *Bede's Ecclesiastical History*
3. "I guess," quoth our Yankee driver, "that at the bottom of this 'ere slope you'll find yourself to hum," and plunging into a short path he pointed to a miserable hut. "'Tis a smart location, that! I wish you Britishers may enjoy it."
   From *Roughing It in the Bush*

LESSON 34

FUNCTIONAL GRAMMAR

I — AGREEMENT OF SUBJECT AND VERB

A VERB must agree in person and in number with its subject.

John knows the answer.
John and Mary know the answer.

It is wrong to make a verb agree with a noun that intervenes between a verb and its subject.

A *list* of the titles of many books and magazines *was* (not were) posted on the bulletin board.

It is wrong to make a verb agree with its predicate noun.

The list *contains* (not contain) the titles of many books.

But in sentences that begin with *there is* or *there are* the verb agrees in number with the noun that follows it.

There is a good reason or *There are good reasons* for posting the list of books.

It is wrong to make a verb agree with any noun, or pronoun, that is joined to a subject by *or, nor, with, together with, including, no less than, as well as,* etc.

The *principal,* as well as the teachers and the pupils, *wishes* (not wish) to go to the concert.

Subjects like *number, lot* and *group* may be singular or plural in meaning. Their meaning is often determined by the article that precedes them. The indefinite

article *a,* is usually followed by a plural verb, the definite article *the,* by a singular verb.

A number of boys *wish* to go.
The number of boys *is* thirty-five.

A few nouns like *politics, mathematics, athletics, news* and *means* are plural in form, but singular in meaning. They are usually followed by singular verbs.

The news *is* serious.
Politics *is* a game.

Nouns like *crowd* and *audience* are followed by a singular verb, if they refer to people collectively, and by a plural verb, if they refer to persons separately.

The audience *is* assembled.
The crowd *were* moving in all directions.

When the subject of a subordinate clause is a relative pronoun, its verb agrees in person and in number with the antecedent of the pronoun, and not with any other word.

John is one of the best *players that have* handled the ball today.

Exercise

Make statements of each of the following groups of words by inserting a verb that agrees in person and in number with the subject.

1. The cause of the fires ..... not discovered. (was or were)
2. The pupils, or the teacher ..... to blame. (is or are)
3. The crowd ..... running and cheering. (was or were)
4. There ..... a number of canoes on the beach. (is or are)
5. The state of affairs ..... unbearable. (is or are)

6. Candy, pie, and cake ..... not the diet that the doctor left me. (is or are)
7. The horse, together with the cows, ... driven into the field. (was or were)
8. The captain with all the players ..... on the field. (is or are)
9. Not a word of his twenty speeches ..... to us. (remain or remains)
10. Mathematics ..... studied in all secondary schools. (is or are)
11. The newest feature of these houses ..... the windows. (is or are)
12. A new set of rules and regulations ..... the attention of the players. (hold or holds)
13. The number of players on a baseball team ..... nine. (is or are)
14. Bricks and mortar ..... the material with which we build. (is or are)
15. The rustling of the leaves ..... a sleepy sound. (make or makes)
16. The mob ..... scattered by the police. (was or were)
17. A coach, accompanied by a team of nine boys ..... gone to Borneo to play baseball. (has or have)
18. All the teams in this district ..... to compete. (wishes or wish)
19. Mary is one of the brightest girls who ..... studied algebra this year. (has or have)
20. I am one of those poor unfortunates who ..... always getting into trouble (is or are)
21. The audience ..... putting on ..... hats.
(were or was) (their, its)

LESSON 35

II — TROUBLESOME PRONOUNS

Each, every, somebody, everybody, anybody, nobody, and *a person* are followed by singular, not plural, verbs and pronouns. *None* is followed by singular or plural according to the sense in which it is used.

Everybody *shows* (not show) *his* (not their) ticket.
None of the apples *are* (not is) ripe.
None *works* (not work) as hard as he does.
None but the brave *deserve* (not deserves) the fair.

Exercise I

Supply each of the following groups of words with a verb that agrees in number with its subject.

1. Every man, woman, and child on board ..... seasick (was or were)
2. Not one of the apples ..... ripe. (was or were)
3. Somebody in the class ..... the answer. (know or knows)
4. Every one of the girls ..... going to the game. (is or are)
5. Nobody on the team ..... injured. (was or were)
6. Each of these two books ..... fully with the subject. (deal or deals)
7. None of the pupils ..... how to solve the problem. (know or knows)
8. Everybody ..... the same tune. (whistle or whistles)
9. Neither Robert nor Herbert ..... gum. (chew or chews)
10. Anybody who ..... the rules, ... eligible to play. (know or knows) (are or is)
11. Either of the boys ..... right. (is or are)
12. One or the other of these girls ..... wrong. (are or is)
13. Each of the witnesses ..... the same evidence. (give or gives)
14. Every now and then the books on this shelf ..... to be replaced. (has or have)

Exercise II

Supply each of the following groups of words with a pronoun that agrees in number with its antecedent.

1. Every mother's son of us should shout at the top of ..... voice. (his, our, their)
2. Each one of them had tried to hide ..... tears. (his or their)
3. Not one of the girls had brought ..... books to school. (their, her)
4. Has everybody finished ..... lunch? (his or their)
5. One should not refuse to do anything that ..... would ask another to perform. (they, he, one)
6. Everyone was enjoying ..... (themselves or himself)
7. Everybody did ..... best. (their or his)
8. Neither of them is better than ..... ought to be. (they or he)
9. Every tree and every flower produces after ..... kind. (their or its)
10. The aldermen expect every citizen to exercise ..... franchise. (his, its, their)
11. Every boy and girl in the class jumped to ..... feet. (their, his, her)
12. Any one can see that, with ..... eyes shut. (their or his)
13. A person of such means should do ..... duty more willingly. (their or his)

LESSON 36

III — TROUBLESOME PRONOUNS *(Continued)*

Three uses of Pronouns in the objective case

1. As direct or indirect object of a verb:

Howard met *me* at the station.
He gave *me* a letter.

2. As object of a preposition:

Howard brought the book for *me*.
The journey was made by Robert and *me*.
Whom did he borrow the bicycle from?

3. As subject or object of an infinitive:

The coach asked *me* to watch *him*.

The object of *asked* is *me to watch him*, an infinitive clause of which *me* is the subject and *him* the object. The subject of an infinitive is always in the objective case.

Exercise I

Justify the case of the pronouns italicized in the following sentences:

1. I heard *him* go.
2. They made *him* work harder than *me*.
3. Let you and *me* go swimming.
4. Let *us* see what happened. (Avoid *let's* unless you mean *let us*.)
5. It was *I whom* you heard.
6. They thought *him* to be *me*.
7. We soon discovered *who* was the principal.

Exercise II

Insert the correct form of the pronoun in the following sentences:

1. Mary asked Joan and ——— to go to the theatre. (*I* or *me*)
2. These gifts are from ——— to you. (*we* or *us*)
3. Let ——— that threw the stone stand up. (*he* or *him*)
4. The accident was witnessed by ——— and her sister. (*she* or *her*)

5. The pudding may be shared by you and ———. (*she* or *her*)
6. He called at the store for Jane and ———. (*I* or *me*)
7. She is better loved than ———. (*he* or *him*)
8. Father pointed out the boy whom he thought to be ———. (*he* or *him*)
9. Between you and ———, I think he is wrong. (*I* or *me*)

Exercise III

Write the following sentences, inserting in each blank *who* or *whom* as the sense demands, and be ready to justify every use you have made of the nominative or objective case of the pronoun.

1. I do not know ——— to call.
2. It was he ——— I met at the wharf.
3. ——— do the boys like?
4. ——— can this have been done by?
5. ——— do you think came with us?
6. I passed on through the car towards these men ——— I thought might be sociable.
7. No one knew ——— it was to be.
8. The chairmanship is given to a man ——— the aldermen believe to be trustworthy.
9. The chairmanship is given to a man ——— the aldermen think is trustworthy.
10. ———would you like to be?
11. She did not say with ——— she was going.
12. ——— do the girls say she is?
13. ——— does she say is the most polite boy in the class?
14. ——— does she consider to be the most polite boy in the class?
15. The farm was rented to Hyslop ——— father said ought to be able to work it.
16. ——— did he say our new teacher is?
17. Our coach entered in the race all the boys ——— he thought could swim the distance.

18. Is that the man by ——— you will send my lunch to school?
19. The girl ——— was elected refused to act.
20. There stood the man ——— we had proved was a thief.

LESSON 37

IV — TROUBLESOME PREPOSITIONS

PREPOSITIONS depend so much upon the contexts in which they are used that rules for their correct use are endless and often confusing. Since it is easier to learn the correct use of a preposition by studying the contexts in which it is commonly found, you are now asked to do orally the following exercises, when, with the assistance of your teacher, you will discover reasons for preferring one preposition to another. After you have finished the oral exercises, you should rewrite the sentences with the correct words inserted. Then, you should read aloud your correct written work.

Exercise I

Insert the correct preposition in each of the following sentences.

1. He is angry ..... me. (*with* or *at*)
2. The president wishes to accord ..... the will of the majority. (*with* or *to*)
3. A wise man adapts his expenditures ..... his income. (*with* or *to*)
4. He is averse ..... going to the fair. (*from* or *to*)
5. I agree ..... you, but not ..... that plan of procedure. (*to* or *with*)
6. The two pitchers alternate ..... each other. (*to* or *with*)

7. There is no sport to be compared ..... fishing. (*with* or *to*)
8. Will you concur ..... the plan or must I concur ..... you. (*with* or *to*)
9. Tennyson was a contemporary ..... Browning. (*with, to, of*)
10. He died ..... pneumonia. (*with, of, from*)
11. John is different ..... all the other members of his family. (*to, from, than*)
12. He is diffident ..... his school work. (*at, in, to*)
13. He is endowed, however, ... superhuman strength. (*with, in, by*)
14. Do not be so hateful ..... her; she was not impatient ..... your arrival. (*with, at, of, to*)
15. I am intent ..... getting this work finished before dinner. (*in, on, at*)
16. He is not only negligent ..... this task, but he is neglectful ..... everything given him to do. (*in, of, at, with*)
17. The mines ..... Northern Ontario are rich ..... ore. (*around, in, with*)
18. The monkey tinkered ..... the door until he got it open. (*at* or *with*)
19. He left the barn and went ..... the house. (*in* or *into*)
20. I shall try to borrow a pencil ..... the teacher. (*from, of, off*)
21. The cottage was very different ..... what I had expected. (*to, from, than*)
22. Distribute the proceeds ..... the members. (*between* or *among*)
23. Shall I be hindering you ..... your work? (*at, in, with*)
24. He is mindful only ..... his own interests. (*to* or *of*)
25. The two boys divided the apple ..... them. (*between* or *among*)
26. For his age, he is quite expert ..... handling a canoe. (*at, in, for*)
27. The lecture was different ..... what we had expected. (*than, to, from*)

28. When he was found, he was dying ..... fever. (*from, of, with*)
29. I hope you will not be angry ..... me. (*at* or *with*)
30. This house is quite different ..... ours. (*from, to, than*)
31. I fear that I shall be late. Do not wait ..... me. (*on* or *for*)
32. Shall I cut the cake ..... four pieces or six? (*in* or *into*)
33. Do you expect to be ..... home tomorrow? (*to* or *at*)
34. I was ..... the dentist's this morning. (*to* or *at*)

Like is a preposition, not a conjunction. It must have an object. *As, as if,* are conjunctions, and must have verbs after them.

Exercise II

Rewrite the following sentences, filling in each blank with a preposition or a conjunction as the meaning requires.

1. He looks ..... he were ill.
2. It looks ..... rain.
3. I hope you enjoy the play ..... I did.
4. He acted ..... he had made a great mistake.
5. She looks ..... her mother.
6. She trembled ..... a leaf.
7. He speaks ..... he had pebbles in his mouth.
8. When Jack was driving we went ..... the wind.
9. She sings ..... a nightingale.
10. It looks ..... it were going to rain.
11. I wish I could be ..... him.
12. She is tall ..... her mother.
13. I do not know him ..... you do.
14. There is no game ..... hockey.

LESSON 38

V — TROUBLESOME VERBS

DISTINGUISH in use between the past tense and the past participle.

Present Tense	*Past Tense*	*Past Participle* (used with some form of *have*)
I begin	I began (*not* begun)	I have begun
I break	I broke	I have broken (*not* broke)
I bring	I brought (*not* brung)	I have brought (*not* brung)
I come	I came	I have come
I dive	I dived (*not* dove)	I have dived (*not* dove)
I do	I did (*not* done)	I have done (*not* did)
I drag	I dragged	I have dragged (*not* drug)
I drink	I drank (*not* drunk)	I have drunk (*not* drank)
I get	I got	I have got (*not* gotten)
I go	I went	I have gone (*not* went)
I heat	I heated	I have heated (*not* het)
I lay (*means* I cause to lie)	I laid	I have laid (*not* layed)
I lie	I lay (*not* laid)	I have lain (*not* laid)
I raise (*means* I cause to rise)	I raised	I have raised
I rise	I rose	I have risen
I see	I saw (*not* seen)	I have seen

Present Tense	*Past Tense*	*Past Participle* (used with some form of *have*)
I set (*means* I cause to sit)	I set	I have set
I sit	I sat (*not* set)	I have sat
I swim	I swam (*not* swum)	I have swum (*not* swam)
I take	I took	I have taken (*not* took)
I write	I wrote	I have written (*not* wrote)

Exercise

Insert the correct form of the verb in each of the following sentences:

1. John has ——— for the mail. (*go*)
2. After I had ——— to the boat, we all ——— back together. (*swim*)
3. I ——— off the pier, and before I had come up, the others had ——— in to save me. (*dive*)
4. I ——— more water today than, I believe, I have ever ——— before. (*drink*)
5. When we finished the race, our horses were badly ——— up. (*heat*)
6. I ——— that trick yesterday in the same way that you have ——— it. (*do*)
7. She ——— her hat on the table and ——— down to rest. (*lay* or *lie*)

   I have ——— in wait for him, but he may have ——— a plan to deceive me. (*lay* or *lie*)

   The police let the tramp ——— on the bench. (*lay* or *lie*)

   A snake was ———ing quietly in the grass. (*lay* or *lie*)

   I have ——— the hammer on the bench. (*lay* or *lie*)

Have we ——— our plans well? (*lay* or *lie*)
Did you find any walnuts ———ing on the ground? (*lay* or *lie*)
The cable ——— at the bottom of the ocean. (*lay* or *lie*)

8. I ——— all the way to school this morning. (*run*)
9. I ——— her yesterday and she looked as if she had ——— a ghost. (*see*)
This is the largest fish I ever ———. (*see*)
10. She may not have ——— my letter. (*get*)
11. I had already ——— the exercise. (*begin*)
12. In his excitement he ——— all the bread that we had ——— into camp. (*bring*)
13. He ——— down where I had ———, and ——— his lunch box on the table before him. (*set* or *sit*)
I ——— it in its place. (*set* or *sit*)
I enjoy ———ing on the deck if the chair is ——— level. (*set* or *sit*)
Father took the stranger by the arm and ——— him down at the table. (*set* or *sit*)
14. I ——— a letter to her, but she has not ——— to me. (*write*)
15. The airplane ——— suddenly from the field. (*rise* or *raise*)
No man ever ——— very high by trying to ——— himself by his own bootstraps. (*rise* or *raise*)
The water had already ——— to the top of the boat. (*rise* or *raise*)

Insert the correct form in each of the following sentences:

1. I tried to get the ——— of the land. (*lie* or *lay*)
2. He was given a ——— in salary. (*rise* or *raise*)

LESSON 39

VI — TROUBLESOME ADJECTIVES AND ADVERBS

Comparison of adjectives

	Positive	*Comparative*	*Superlative*
regular:	strong	stronger	strongest
	pretty	prettier	prettiest
	lonely	lonelier	loneliest
irregular:	good	better	best
	bad	worse	worst
	far	farther	farthest
	little	less	least
	fore	former	foremost

Most adjectives of two syllables and all adjectives of more than two syllables form Comparative and Superlative degrees with *more* and *most:*

beautiful	more beautiful	most beautiful
eager	more eager	most eager

Latin comparatives, ending in *-or,* inferior, superior, prior, junior, senior, etc., are followed by *to,* not by *than.*

Comparison of adverbs

Many adverbs are the same as the corresponding adjectives in the Positive, the Comparative, and the Superlative.

early	earlier	earliest

Many adverbs are formed by adding *-ly* to the adjective. To this suffix, *-er,* and *-est* are not easily added. Consequently *more* and *most* are used in the great majority of adverbial comparisons.

eagerly	more eagerly	most eagerly
readily	more readily	most readily

Give the comparison of the following adverbs: much, well, ill, loud, often, faithful, fast, slow, and unpleasantly.

If it seems difficult to decide whether an adjective or an adverb should be used, determine first the part of speech of the word modified. If it is a noun or a pronoun, use an adjective; otherwise, use an adverb.

The current is *swift.* (*Swift* is a predicate adjective modifying *current.*)
The current flows *swiftly.* (*Swiftly* is an adverb modifying the verb *flows.*)

If you are puzzled to know whether to use a predicate adjective or an adverb, apply the following rule. Use an adjective to express quality or state, and an adverb to express manner.

I feel *warm.*
I feel *warmly* on the subject.

Predicate adjectives are generally used after the intransitive verbs *look, sound, feel, smell,* and *taste,* and frequently after such verbs as *be, become, appear, seem, stay, remain, sit, stand, grow, get* and *turn.*

You should stand *steady.* The melon tastes *good.* The air smells *sweet.* She seems *happy.* He sat *erect.* The discords sound *unpleasant.* He looks *ill.*

Exception: the adverbs *well* and *badly,* not the adjectives *good* and *bad,* should always be used to express *manner* after the verbs of the five senses.

I feel *well.* (not "good")
She feels *badly* about losing her ring. (not "bad")
She says that she feels *ill.* (not "bad" or "badly")

If both forms may be used in the following sentences, distinguish between the meanings they express.

1. The radio sounds (*loud, loudly*).
2. The president stood (*firm, firmly*) upon the platform.
3. Mother is (*kind, kindly*).
4. The sun shines (*bright, brightly*).
5. She looks (*wretched, wretchedly*).
6. The bandit held life (*cheap, cheaply*).
7. He appeared (*quick, quickly*).
8. He grew (*great, greatly*).
9. He felt the grass (*soft, softly*).
10. We arrived (*safe and sound, safely and soundly*).

In commercial usage the flat adverbs "Go *slow*" and "Jump *quick*" are preferred because they are short, sharp, and idiomatic.

Some Crudities

1. *Kind of* and *sort of* should never be used to modify verbs or adjectives.

Correct: I thought you had made a mistake.
Incorrect: I kind of thought you had made a mistake.
Correct: The water is somewhat cold.
Incorrect: The water is sort of cold.

When *kind of* or *sort of* is used with a noun, it is not followed by *a* or *an.*

Correct: What kind of house is it?
Incorrect: What kind of a house is it?

2. Distinguish between *less* and *fewer*. *Less* refers to quantity or degree, and *fewer* refers to number.

1. *Fewer* (not 'less') than fifty persons were present.
2. The distance is *less* (not 'fewer') than ten miles.

Distinguish between the meanings of the following sentences:

1. Our sales are *less* than last month.
2. Our sales are *fewer* than last month.

3. The adverbial use of *so* has been *so* overworked by *so* many people that it has earned a rest from *so* much labour.
4. Avoid the frequent use of *very*, *quite*, and *rather*. *Rather perfect* and *rather unique* are crude colloquialisms and should not be used.
5. Observe the difference in meaning between the adjectives *healthy* and *healthful*. A person or thing is *healthy* that enjoys good health. A thing is *healthful* that gives or promotes health.

Healthful exercise helps to keep the body *healthy*.

6. *Very* and *too* should be followed by *much* when they modify a passive participle used adjectivally.

Correct: He is too *much* occupied with his own affairs to be very *much* interested in mine.

7. Use *way* (not ways) to express distance.

Correct: We walk a long way.

8. *Hardly* should be followed by *when* (not than).

Correct: I had hardly entered the house *when* it began to rain.

9. *Sooner* should be followed by *than* (not when).

Correct: No sooner had he thrown in his line *than* he caught a fish.

Exercise I

Correct the following sentences, and be ready to justify your corrections.

1. This is the worse storm we have ever had.
2. You are gooder at reading than I am.
3. Which is the safest of the two routes?
4. James, Susan, and Dorothy left for school together, but the former arrived late.
5. His right eye is best.
6. He offered me the easiest alternative.
7. The peaches on this tree are nearer ripe than any.
8. The rounder half of the apple is the sweetest.
9. Galahad was the purest of all the other knights.
10. He chose the less expensive of all the ties.
11. Susan likes ice-cream better than anything.
12. Of her two sons, the youngest is the tallest.
13. We can buy cotton cheaper than wool.
14. Airplanes can go swifter than airships.
15. The horse stumbled, and John dismounted quick.
16. After the rain the air is pure and healthy.

Exercise II

Correct the following sentences, and be ready to justify your corrections.

1. You may think so, but I know different.
2. She had on a bathing-suit that fitted too tight.
3. In this town there are many different coloured houses.
4. How beautiful nature veils the country-side!
5. He is real good to me.
6. She dresses good, but not gaudy.
7. Previous to engaging him I made a few inquiries.
8. He was near dead.
9. The girls played baseball, the same as the boys.
10. Sure I will meet you.
11. You swim excellent.
12. The water feels coldly.

13. Less accidents occurred on the highways this week than last week.
14. I sort of suspected that my interview with the principal would be rather unique.
15. I have so many things to do today, so many places to go, and I feel so weary before I begin.

Exercise III

How would you correct the following absurdities?

1. This envelope is *squarer* than that one.
2. The dog is *deader* than a door-nail.
3. His *most supreme* effort was not enough to move the boulder.
4. This hat is *far superior* to that.
5. It was the *most beautifulest* scarf I had ever seen.
6. This is the *roundest* circle, and that is the *straightest* line.
7. The wind is bad enough, but the rain makes it *worser*.
8. This is the *most perfect* holiday I have ever had.

LESSON 40

VII — ACHIEVEMENT TEST

Correct the crudities in the following sentences:

1. Those sort of apples do not keep as good as this sort.
2. You ought to of known you would loose it if you let it lay their.
3. That there little hat suits you swell. I sure do like it.
4. I sure did enjoy seeing over your beautiful looking school.
5. I'm getting fed up with her she's never done no work for days.
6. I expect I must of lost it.
7. There is usually something nice to think about when you are coming home, of seeing your old friends and old places.

8. He don't look like he wanted to give it up.
9. Them's them.
10. The wind has blown all day and broke the tops of three trees down the lane.
11. As I was laying there, a big boy come along and asked for a lend of my wheel.
12. I seen the man run and I sort of thought something was wrong.
13. When I clumb over the fence the chipmunk started chirping it's head off.
14. I'm getting along pretty good now, ain't I?
15. I expect that's her now.
16. Motoring is entirely different than flying.
17. I was very relieved that he was not too injured to walk off of the field.
18. No sooner had the clock struck nine when the bell began to ring.
19. He acts like he was the only one that knows how to play the game.
20. He is a different boy today than when you seen him first.
21. The woods on the north side of the lake was burned down.
22. I'm very disappointed that he should feel too discouraged to try again.
23. The dog was very excited and his master was so disgruntled.
24. If I could of come I would of told you so.
25. I kind of thought you was in need of a different wrench than you had.
26. If he would have done as he was told, he had not have been injured.
27. I had hardly repaired the bicycle than he broke it.
28. You was never too hurried to take time to be grateful.
29. When she heard that we had a long ways to walk she was not very delighted.
30. I sort of expected that you was going to be very offended.
31. No sooner did we set out when it began to rain.

LESSON 41

GRAMMAR AND SENTENCE STRUCTURE

ACHIEVEMENT TEST

Point out all the mistakes you can find in the following sentences.

Break up these jumbled ideas and try to express them in short sentences that are correct grammatically and clear in meaning.

1. Over the radio may be heard the latest music and if they have an ear at all they most likely can pick them up by ear and thus it saves the continually buying of music when you try to keep up to the times.
2. My room was situated in the southern corner of the house with one window facing the south west while the one from which I received so great a view faced the south east overlooking a small lake about a mile long and half a mile wide.
3. In business a company may want to send a man to another company in a short time and may by the speed of the automobile save the company a great deal of money.
4. When I woke the first morning it took a few minutes for the strange surroundings to mould themselves into a pleasant room in a village inn near Naples looking out on the town, mountain and bay.
5. Both trains and buses leave the city every hour of the day, and there is great rivalry between them, and in this way they are advancing rapidly for they are developing new ideas.
6. My home is located in the north east section of the town in a small house which stands on the bank of a river which winds through the outskirts of the town on the eastern side.
7. You can hardly look at a newspaper but what you see where several have been killed in motors.

8. The women were sitting out on the lawn doing some fancy work or reading and talking to the nextdoor neighbour at the same time.
9. When many Loyalists came to Canada from the United States, they had to travel in many cases by oxen in covered wagons.
10. We have the fine big automobiles which take us over the country so easily without becoming the least bit tired.
11. The hills rise ridge on ridge above the cottages, and large flocks of sheep graze there upon the smaller ones.
12. The darkness of the Middle Ages is without progress; the sailboats being used during these years.
13. A great deal of the difference made in travelling then with such as we have it now was the backwardness of the country, and the inability for us to travel like we do now because a great deal of forest has been cut down making possible the great highways and railways to be built through our country.
14. The curse was that every year the king was compelled to send six beautiful maidens to feed a large beast which was kept in a large yard across the sea in Asia Minor.
15. A fisherman can catch fish there, such fish, and he can compare them with a friend or acquaintance.
16. King Arthur's sword possessed supernatural power, and was only in the possession of its owner, when its power could be demonstrated.
17. Speakers on literature are very common, even from men connected right with the literary world.
18. In our garden birds are tamed and tagged and in doing so we become closer attached with nature.
19. A person wishing to go to Europe has only to go to a steamship company to get an armful of pamphlets telling their rates, where to disembark, in short everything that one wishes to know, and often they show pictures of dining-rooms and swimming-tanks in which you can take exercise regularly.

20. Nowadays police departments have cars especially equipped with radios and which in many cases by the information they receive over them aid in capturing offenders of the law, or in its advertising system they advertise goods that people have never heard of before and which often proves beneficial to them.

LESSON 42

TELLING A STORY

"Do you remember when . . . ?"
"Bill, tell them that story about . . ."
"I never felt so foolish in all my life."
"It seems funny *now*, but at the time . . ."

REMINISCENCES are a spontaneous form of entertainment. They enliven the family dinner table, the classmates' re-union, the ladies' afternoon teas, and the gentlemen's "smokers". The art of narrating personal incidents helps to make us "good mixers".

You may have noticed that the success of such little stories depends as much on the telling as on the facts themselves. If the narrator can recall and describe not only the details and actions, but also his feelings; if he does not keep us waiting while he thinks up his words; and if he can plan so clearly that the course of the story goes forward to its climax without unnecessary detours, his hearers will follow him with double pleasure.

Practice in writing such narratives will help to develop the readiness of speech necessary to this social art.

A. *Turn About is Fair Play*

It requires a painful effort to be cruel to something you love. I once made my puppy suffer a terrible fright—but I think you will agree he deserved it.

It happened in this way. I was staying at a camp where they had a young bear. He was attached to a chain and could move about only in a radius of a few feet. When no one was near, Tinker, my young husky, would sneak off and tease the bear. Crouching just out of the animal's range, he would bark shrilly and make tantalizing little leaps at him. The bear wanted only one chance to deliver a blow of his powerful paw, but Tinker was sly enough to keep just an inch or two out of reach.

One day I heard from my tent the whines of the nerve-racked bear. "Tink," thought I, "I'm going to teach you a lesson." A few minutes later, I had seized my pup with both hands around his plump middle, and was holding him within range of the bear. Now for Bruin's revenge!

But it was now the bear's turn to tantalize. He delayed; swayed from side to side, backed up, squatted on his haunches, snarled and blinked his little eyes at my pup. Tinker's yelping had ceased; he was perfectly still; but I could feel his little heart pounding under my fingers. I remember how sorry I felt for him; I remember, also, hoping fervently that the bear would aim straight.

Suddenly came a lightning blow, followed by a wild yelp from my puppy, and the next instant Tinker was just a yellow ball tumbling madly across the field.

That ended the bear-baiting.

B. *A Memorable Sunday*

I shall never forget one Sunday morning at church. To my joy, a little girl I knew came to our seat with her mother. We could hardly see each other, however, for between us sat our mothers. But after rather loud whispering, Mona was allowed to come and sit by me—"if you are very quiet."

Mona had on a new hat. It was one of those wide-brimmed straw hats with long, wide ribbons hanging down the back. She took it off and laid it on the seat beside her.

When we were singing the first hymn, an old lady came in. Mona was just about to pick up her hat when the lady sat down on it. We gasped as we heard the scrunch of the straw. The old lady, who was apparently deaf, did not hear it; though I still do not see why she could not feel it.

The people sitting nearby heard smothered chokes and giggles. We stuffed handkerchiefs in our mouths but they only made matters worse. Mother gave me a poke. "She's sitting on her hat!" I gulped loudly. Several young men behind us seemed to develop whooping cough. An old man in front turned around and looked at us frowningly over his spectacles. We should like to have stopped our shaking and snorting, but we could not.

Finally Mona gave the lady a timid poke and whispered, "Please, ma'am—" but a giggle got the better of her. The old lady didn't budge. I gave a slight pull at one of the ribbons. The old lady moved along the seat, taking the hat with her.

"Wait till we stand up to sing," whispered mother. But when we stood up to sing the old lady remained seated. And there she stayed, without budging from her cushion, till the end of the service. Then, as she finally rose to go, she turned to us and said severely.

"You little girls are very fidgety."

Church that morning was certainly not dull.

Pupil's Theme

Study these examples to discover what makes them successful.

In A:

1. Where is the climax?
2. What details contribute to the suspense?
3. Where do you find interesting details of personal feeling?

4. Why did the introduction not tell exactly when and where this happened? whose bear it was? where the owner got his dog?

In B:

1. Are there any unnecessary details in the first two paragraphs?
2. Pick out examples of good short sentences.
3. What personal details stamp this story as true?
4. In what two places is the climax suspended?
5. Pick out descriptive adjectives and adverbs.

In both examples:

1. What determines the beginning of a new paragraph?
2. What is good about the openings, and the closings?

Written Work*

Recall some incident from your own experience and relate it in two or three paragraphs, *e.g.*, a trivial loss or accident that seemed tragic at the time; a fall into the pond; getting lost, or losing your purse; your first fight; the first time at the wheel; the death and burial of a pet, or of a doll; a small brother's mischief; a ride on a runaway.

Hints on Writing

Be direct and clear-cut in your narration. A good narrator plunges into his story with one dive, swims straight across the stream, and emerges exhilarated and triumphant. A poor narrator dabbles his toes in the water, ducks by inches, bobs about like a disabled frog, and finally climbs out where he can, having achieved nothing.

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*Note to the Teacher

This exercise could be begun in school, completed at home, and read and revised in school. Pupils might exchange their work, and successful results might be reported to the teacher to be read aloud.

Recall details that are vivid and personal. Employ a little direct speech where it saves words and adds reality, but do not overdo it. Begin with a sentence that arouses interest; make it short. Avoid slang, and hackneyed words such as *nice, beautiful, wonderful.* When you have finished, invent a title that is short and arresting, but that does not give the story away, *e.g., An Expensive Splash,* not, *How I Dropped the Eggs in the Street Car.*

LESSON 43

DISTINGUISHED SPEAKERS

To the Teacher

With a class that is willing to show enterprise and accept responsibility, the project suggested in this lesson will prove both entertaining and profitable. It will necessitate co-operation with the library, and some effort by teacher and pupils; it is better not attempted until the pupils are well known to each other, and it should be discontinued if members lose interest, or fail to play their part. Rightly undertaken, however, the work may be a unique success, and a sure cure for apathy, or apprehension.

To the Pupils

Sooner or later you may join an organization—a Young People's Society, a Woman's Auxiliary, a political club. Are you going to be one of the members who never speak in the meeting (but criticize afterwards); or are you going to play a part with ease, interest, and *savoir faire?* It is all a matter of practice; practise now.

Organizing a Society

Pretend you are a very intellectual group that has decided to meet regularly for improvement of mind. Directed by a temporary chairman, you will invent a name (something grand: The 1A Society for the Propagation of General Knowledge); decide on a Constitution, and appoint a Committee to draw it up (see p. 116); discuss a membership fee; and elect officers—a President, a Secretary, a Treasurer, and a Programme Committee of two. The officers' duties should be outlined in the Constitution; the President for the first meeting might be the teacher.

The Programme Committee will be responsible for having three or four pupils prepared to speak at each meeting. Since all will be expected to speak, it is hoped that pupils will volunteer readily; and never on any account should they fail the members.

Distinguished Speakers

Each speaker shall take a worth-while topic and speak from three to five minutes. The fun consists in the speaker's impersonating some celebrity connected with his subject. He will be formally introduced by the President, will acknowledge the welcome, and will be thanked by one of the audience in a formal vote of thanks. For example:

The President: "We have much pleasure in having with us today, Signor Marconi. As you know, Signor Marconi is famous as the inventor of wireless telegraphy. He is going to give us an illustrated lecture on Radio. As he is a very busy man, it is indeed good of him to spare time to come to us. Signor Marconi!"

The Pupil: "Madam President, and members of the 1A Order of Wit and Wisdom: It is indeed a privilege to be with

you this morning. I have often read of the meetings of this famous club, and am honoured to be asked to address you . . . "

In his address, the pupil will remember to speak, in all seriousness, as if he were the Italian inventor, alluding in the first person to events in Marconi's life.

Any member of the audience may be asked by the Committee to give the vote of thanks at the conclusion of the meeting. This should consist of a few choice sentences appreciative of the speakers' words and work. Try to show variety in the way you express these little formalities.

Business Procedure

Although the speeches are the chief feature of the meeting, the preliminaries should be carefully observed. These are the reading and correction of the minutes, the treasurer's report, possible business, and elections. To give practice to as many pupils as possible, new elections might be held every three or four meetings. They should be conducted at the blackboard, by the President. Occasionally the retiring and the incoming Presidents might make suitable speeches of office.

The object of minutes is to recall what was done and planned in a meeting. Minutes should therefore be written in a plain style, in few words, in order of occurrence. They should not be personal, elaborate, nor too literary. In the case of a discussion, the Secretary will need to be alert in recording the final decisions. The class should follow carefully while the minutes are read, and advise if they are not correct.

In regard to the fee, a cent or two is enough to make the idea real. In actual organizations, only paid-up members may vote. The use to which the

money might be put is an excuse for conducting some business discussion.

The spirit of make-believe, pretended formality, and dramatic imagination should permeate the period; but to ensure this result, all preparation, whether of speeches or procedure, should be made in previous consultation with the teacher. It should be a point of pride that the teacher's services should not be needed during the class period.

Suggestions for Subjects

A Supplementary Reading book, if read at the time, will provide you with a subject. Avoid biographies of writers, statesmen, and musicians, unless they happen to be unusually stirring and eventful; ask the librarian to find you short biographies of a soldier, an explorer, a scientist, a missionary, or some striking character from history. Try to get unusual characters, like St. Francis of Assisi, Mary Slessor of Calabar, Marie Antoinette, Bonnie Prince Charlie.

From Social Histories you can get interesting chapters on games, sports, superstitions, weapons, social manners and customs. Prehistoric Man, Life in Ancient Egypt, or Greece, are good subjects.

Subjects may be taken from Nature Study, or Science, or from books of Travel.

You could call yourself by the name (real or imaginary) of a museum curator, a sports editor, a professor, a writer, an educationist, a producer of moving pictures, a society woman, a librarian, a detective. If you are acquainted with your father's business, describe it as if you were the manager, mentioning staff, equipment, and describing some detail of the process.

Examples of Speeches and Speakers

A health talk, by a doctor; a Safety First Appeal, by a policeman; the work of the Humane Society, by one of its officers; the saxophone, by the conductor of an orchestra; Mark Twain's life, by his daughter; Dr. Barnardo and his Homes, by his widow; Helen Keller, by herself; John Bunyan, by the Rev. Mr. Will Sayso; Edith Cavell, by Miss Violet Ray of the ——— Hospital; a visit to Turkey, by Mr. Trotter of the *Canadian Geographic Journal;* Mary, Queen of Scots, by Professor Noah Lott; Life on the Roman Wall, by Professor Puck, of Pook's Hill; the Prince of Wales, by his Secretary; Photography, by Mr. Eastman of the Kodak Company; Radium, by Madame Curie.

Many strange biographical stories are to be found in *A Book of Golden Deeds*, by C. M. Yonge; *The Crusades*, by Wilmot Buxton; *The Microbe Hunters*, by De Kruif.

As the President will need to know a few facts about the speaker whom he is introducing, you should give him such information, in writing, some time before the meeting.

Outline of Constitution for a Class Organization

Article I. Name. The name of this organization shall be ....
Article II. Object. The object of ... shall be ....
Article III. Membership ....
Article IV. Officers.

1. The officers shall be a President, a Secretary, and a Treasurer.
2. The duties of the President shall be ....
3. The duties of the Secretary shall be ....
4. The duties of the Treasurer shall be ....
5. There shall also be a Programme Committee of two members. The duties of this Committee shall be ....

Article V. Fees.....
Article VI. Elections.....

LESSON 44

SPELLING

I — WORD FORMATIONS

A POOR speller is under a continual handicap. More serious than the loss of marks in school examinations, is the impression given (rightly or wrongly) of being below the average in ability.

Hitherto you have been learning to spell by memorizing individual words—an endless method, and not always successful. You have now reached a stage where your reason may assist your memory. In the next few lessons, you will investigate why many words are spelled as they are, and you will discover methods and habits by which irregularities may be remembered.

The more commonly a word is used, the greater is the necessity for being sure of its spelling. It is no disgrace to misspell *Psyche*, *haemorrhage*, *idiosyncrasy;* but there is no excuse for uncertainty over words like *its*, *their*, *Britain.*

There are probably many good spellers in the class, especially among those who for many years have been great readers. These pupils will be interested to learn the reasons for what they already know; they will be better prepared to meet difficult new words, and they will be curious to see how some of the rules apply to other languages.

Spelling is not the jig-saw puzzle that many people make of it.

REGULAR FORMATIONS

In form words are of three kinds—root words, derivatives, and compounds.

A **root word** is the simplest form of word: *rail, tell, free.*

A **derivative** is a word formed by adding a prefix or a suffix to a root word: *railed, derail; telling, foretell; freely, freedom.*

A **compound word** is made by joining two words: *railroad, tell-tale, carefree.*

Common Prefixes

Every root word has several derivatives and compounds. If we can learn the meaning and spelling of the prefixes, and can remember a few simple rules by which they are combined with root words, we shall not need to memorize so many individual words. A knowledge of the commonest prefixes is of invaluable assistance in spelling and in word-study. You are therefore urged to become familiar with this list:

a-, ab-	:	away, from	**mis-**	:	wrongly, badly
ad-	:	to, at, near	**non-**	:	not, without
ambi-	:	around	**ob-**	:	against, in the way of
ante-	:	before			
anti-	:	against, opposite	**per-**	:	through, thoroughly, very
auto-	:	self	**post-**	:	after
bi-, bis-	:	two, twice	**pre-**	:	before
circum-	:	around, about	**pro-**	:	forward, before, in place of
con-	:	with, together			
contra-	:	against			
de-	:	down, from, away	**re-**	:	back, again
			se-, sed-	:	apart
dis-	:	apart; not	**sub-**	:	under
e-, ex-	:	out, from	**super-, sur-**	:	over, above
fore-	:	before	**tele-**	:	afar
in-	:	in, into; not	**trans-**	:	across
inter-	:	between	**un-**	:	one; not

Note the four negative prefixes: **dis-, in-, non-,** and **un-.**

"Chameleon" Prefixes

Many Latin prefixes undergo changes when prefixed to English words. The changes are to make pronunciation easier; once understood, they will also make spelling easier.

ad- becomes **ac-**, **af-**, **ag-**, etc., before **c**, **f**, **g**, etc., *e.g.* accede, annex, applaud.

con- changes to **com-**, **co-**, **col-**, **cor-** before **m**, **n**, **o**, **l**, **r**, *e.g.* communication, correspond.

in- becomes **im-** before **m**, **b**, **p**, *e.g.* impure, imbibe.

in- becomes **il-** and **ir-** before **l** and **r**, *e.g.* illiterate, irresponsible.

ob- becomes **oc-**, **of-**, **op-**, before **c**, **f**, **p**, *e.g.* occur, occasion, offend, opportunity.

Other prefixes undergo similar changes. A dictionary will give you the complete list.

Learn the following words by breaking each of them into prefix, root, and suffix, noting especially the "chameleon" prefixes. Carefully pronounce each syllable as you write it:

accommodation, accustomed, recognize, irresistible, misspell, development, accuracy, acknowledgment, disappointment, disapprove, immortalize, repetition, prejudice, rehearsal, collision, accelerate, indispensable, unnecessary, accession, accumulate, commemorate.

LESSON 45

II — REGULAR SPELLINGS

OBSERVE the systematic differences in the spelling of these words. (Read downwards.)

mat	din	rob
mate	dine	robe
matted, matting	dinner	robber, robbing
mated, mating	diner, dining	robed, robing

Obviously, some principle underlies these changes in vowels and consonants. It may be defined in a few rules, which are worth memorizing.

Rule 1. Monosyllables with a short vowel, ending in a consonant, double the consonant when a suffix is added. (mat, matted, matting.)

Rule 2. Monosyllables with a long vowel, ending in **-e** drop the **e** and do *not* double the consonant before a suffix. (mate, mating, mated, matron.)

Rule 3. Words of more than one syllable, if accented on the last syllable, double the final consonant before a suffix.

occur—occurred, occurring, occurrence
omit —omitted, omitting, omission
refer —referred, referring

Exceptions: reference, preferance, preferable, transferable

Rule 4. Words of more than one syllable, if *not* accented on the last syllable, do *not* double the final consonant before a suffix.

offer —offered, offering
profit —profited, profiting, profitable
benefit—benefited, benefiting

Rule 5. Many disyllables ending in **l** double the **l** before a suffix, regardless of accent.

compel—compelled, compelling
travel —travelled, travelling

Exercise

1. Pronounce and write the past participle of the following verbs: drip, credit, allot, dispel, commit, focus, prefer, thin, model, hem, distil.
2. Pronounce and write the present participle of the following verbs: type, chaff, chafe, fulfil, swim, rhyme, star, stare, state, line, gallop, shovel, define, telephone, begin, appal.

The rule that an accented syllable is long when followed by one consonant, and short when followed by two consonants, helps us to determine the spelling of not only verbs, but other words.

holy, holly; later, latter; robot, robber; rhyme, rhythm; inflame, inflammable.

The foregoing rules will be increasingly useful to you in later years, since new words are constantly being brought into the language.

LESSON 46

III — REGULAR SPELLINGS *(Continued)*

Rule 6. Words ending in **-y** preceded by a consonant usually change **y** to **i** before a suffix. (busy, business; envy, enviable.) If, however, the suffix is **-ing**, the **y** remains: envy, envying.

This rule explains the spelling of *their*. *They-r*, meaning *what they possess*, became *their*.

Rule 7. Words ending in **-ie** drop the **e** and change **i** to **y** before a suffix beginning with **i.** (The form **ii** does not occur in English words.) Examples: die, dying; tie, tying.

How do you account for the apparent exception *dyeing?*

Rule 8. When the words *all, full,* and *till* are used as suffixes or prefixes, one **l** is dropped. (awful, handful, fulfil, already, until.)

Note: all right is an exception. Never spell it *alright.*

Rule 9. The letters **c** and **g** are soft before **e, i,** and **y,** and hard before **c, o,** and **u.** Examples of soft **c** or **g** are seen in *cent, pencil, gesture, legible.* Examples of hard **c** or **g** occur in *can, cold, legal, guess.*

Note: Among the small common words are many exceptions to the soft-g rule—*girl, get, give;* but the spelling of these words offers no difficulty. In less familiar words you will find the rule very helpful, both in pronunciation and spelling; in French as well as in English.

In some words the letter **e** is retained to keep the pronunciation of a **c** or **g** soft, as it is in the root word: *peaceable, changeable, noticeable.*

Exercise

1. Quote the rule that accounts for the italicized letters in the following words:

   liveli*h*ood, glor*y*ing, env*i*ous, study*i*ng, *a*lmost, thankf*u*l, spoonf*u*l, leag*u*e, panic*k*y, appl*ie*d, l*y*ing, carri*a*ge, lovel*i*ness, pit*i*able, *a*lways, pit*i*f*u*l, t*ie*d, t*y*ing, marri*a*ge, picnic*k*ing, traffic*k*ing.

2. What is the pronunciation of:

   Guinevere, guilder, urgent, gentian, circuitous,

cynic, cynical, cynicism, allege, allegation, cuirass Catholicism.

3. By using the words in a sentence, explain the difference between: already and all ready; altogether and all together; a basketful of, and a basket full of.
4. Explain the different pronunciations of the letter **g** in Margery, Margaret, Marguerite.
5. Explain why the slang abbreviation for microphone is mike.

LESSON 47

IV — IRREGULAR SPELLINGS

HITHERTO we have been considering words the spelling of which is governed by rules. Unfortunately, there are a great many words that break all rules, and defy any classification. These must be learned individually. Those that continually trouble you can often be fixed in the memory by some nonsensical association of ideas. A number are suggested here; your own ingenuity can devise others to meet your own favourite misspellings.

ie and **ei.** Remember the word *Alice.* In this word **i** follows **l,** and **e** follows **c.** This position is true for **li** and **ce** in many confusing words: *believe, receive,* etc.

Incidentally, far more words are spelled with **ie** than with **ei.**

piece. The **ie** is remembered by a **pie**ce of **pie.**
siege, besieged. Notice that the **g** is surrounded or **besieged** by **e**'s.

seize. The **i** is the middle letter—the one to get hold of.
weird. "We are a **weird** crowd."

hear, here; there, their, they're; where, were
Associate **hear** with *ear*. Associate **here** with *t-here, w-here;* all three are adverbs of place. **They're** is pronounced differently from **their** and **there.** Learn the correct pronunciation, account for the necessity for the apostrophe, and the spelling will take care of itself. For **where** and **were,** see p. 30.

separate means to **part.** This should settle the spelling of the second syllable.

his, hers, ours, yours, theirs, its.

No apostrophe is ever required in any of these possessive pronouns. Only one of them is ever used in another sense—**it's,** the abbreviation of **it is.** Do not use **it's** unless you can substitute **it is** and still make sense.

Fill in the blanks with **its** or **it's.**

1. Hand me the broom; - - - place is here.
2. This is how - - - written, but - - - pronunciation is peculiar.
3. What a pity - - - a rainy day!
4. - - - too soon to give the cat - - - milk. - - - not really hungry.
5. - - - most annoying that the door has come apart from - - - hinge.

pay, paid; lay, laid; say, said (pronounced sed)
play, played; pray, prayed; flay, flayed.

If the verb begins with a single consonant, its past tense is spelled with **ai.** If the verb begins with two consonants, its past tense is spelled with **ay.**

Note: This rule cannot always be applied to compounds.

loose, lose

Loose is an adjective: **a loose noose.**

Lose is a verb: **do not lose it.**

lead, led

What are the two meanings and pronunciations of **lead?**

The past participle of the verb is **led.** Remember it by "I was led to bed."

a practice; to practise

Notice that the noun **practice** contains a noun in its suffix: **-ice;** and the verb **practise** contains a verb in its suffix: **-is.**

stationery, correspondence

Since both these words relate to letter-writing, the troublesome **e's** may be remembered by the word **letter.**

-ceed, -cede

The three common words ending in **-ceed** (proceed, succeed, exceed) might be put in a sentence and learned together: *He proceeded to exceed the speed limit, but did not succeed.* The other words end in **-cede.** Learn the words and their meanings:

cede, accede, antecede concede, intercede, precede, recede, secede.

-ize and **-ise**

The ending **-ize** occurs oftener than **-ise.** The commonest verbs in both endings are given here, and should be learned, with their meanings:

apologize	civilize	advertise
criticize	economize	compromise
organize	christianize	disguise
emphasize	tyrannize	exercise

-able and **-ible**

More words end in **-able** than in **-ible,** and they are also more easily spelled. Words ending in **-e** usually drop the **e** when **able** is added (love, lovable). The few exceptions are included in the first list. Learn the spelling and meanings of these adjectives. How would you form adverbs from them?

dependable	admissible
agreeable	permissible
likeable	accessible
immovable	irresistible
unmistakable (or -eable)	responsible
indispensable	intelligible

fore- and **for-**

The prefix **fore-** means **before** or **in advance.** The prefix **for-** rarely has a distinctive meaning. Examples: forethought, forehead, forefather; forgive, forsake.

What is the difference in pronunciation and meaning between *foreword* and *forward?*

dependent, independence, etc.

The root word is **depend.** The adjective is **dependent:** we notice that every syllable contains an **e**—the word is dependent on its **e**'*s*, let us say. The adjective ending **-ent** gives us the clue to the corresponding noun **dependence.** The addition of prefixes and suffixes gives us **independence, independently.**

This method of taking a word apart, scrutinizing it, and putting it together again, at the same time pronouncing what is being written, is the best method of mastering many difficult irregularities. In the following divisions, the root word is printed in italics:

oc-*cas*-ion-al-ly; ir-re-*ver*-ence; ac-*cid*-ent-al-ly; mis-*judg*-ment; con-*sci*-enti-ous; ef-*fer*-*ves*-cent; con-*sist*-en-cy; *mis*-*cel*-lan-e-ous; *beaut*-e-ous; un-*even*-ness.

LESSON 48

V — SPECIAL USAGES

The Apostrophe in Possessive Nouns

In the Middle Ages, English nouns were inflected as Latin nouns are. To denote possession, an ending was added. **The birdes nest** meant *the nest of the bird.* In rapid speech the **e** of **birdes** ceased to be pronounced; later, it ceased to be written; but a little tombstone was erected to its memory—the apostrophe; and now we write *the bird's nest.*

When 's became recognized as the sign of the possessive singular, people wanted to use it in the plural also, and to write *the birds's nests;* but as this frequently resulted in an unpleasant sound, the final **-s** was dropped and the possessive plural became *the birds' nests.*

Now that you know the sense of it, you can better remember the form. The rule for nouns with regular plurals is simple: **-'s** for the singular, **-s'** for the plural: a boy's book; boys' and girls' books.

If, however, the plural does not end in **-s**, the possessive plural is **-'s**: men's quarters; women's affairs.

The possessive form is used only with persons and animals, not with plants, objects, or actions. Do not say, the chair's back, the elm's branches, the railways' amalgamation.

Indefinite pronouns, being singular, form their possessive as regular singular nouns: nobody's business; each other's names.

There is no apostrophe in the possessive pronouns *his, hers, its, ours, yours, theirs, whose;* although some of these continue to be misspelled in some Bibles.

The Apostrophe in Abbreviations

The use of the apostrophe in abbreviations is so simple that to neglect or to misapply it is absolutely inexcusable.

Whenever a letter is omitted, an apostrophe marks the spot.

What letters or figures are omitted from the following words:

1. can't, e'er, who's, it's, 'tis, they're, ma'am, sou'wester, o'clock, the summer of '95, the class of '31.
2. "We're gettin' near 'ome now," said the skipper.

The Hyphen

The hyphen is a connecting link equivalent to the plus sign in arithmetic. It joins separate words to make a new word. As soon as the hyphenated word becomes established in the language as an individual word (*classroom*, *textbook*), the hyphen is dropped. You are advised not to hyphenate a word nor to drop a hyphen, until the dictionaries do so.

The hyphen is important when its absence may result in misunderstanding. We write *co-operate*, not *cooperate*, since the latter would look like a derivative of *coop*. Similarly, the hyphen is necessary in: re-enter, pre-eminent, co-exist, ex-pupil.

Notice how the hyphen effects a change in the meaning of:

a hardworking woman, and, a hard working-woman
a little-used Bible, and, a little, used Bible
Are you still-fishing? and, Are you still fishing?

The hyphen is necessary in compounds when they are used as one adjective before a noun:

a cat-and-dog life, a go-as-you-please policy, a far-away look, the Cape-to-Cairo railway, a well-behaved child, a well-known fact, a cream-coloured house, a put-up job.

When the expression is used by itself in the predicate, however, the hyphen is not used:

They fought like cat and dog; the fact is well known; the child was well behaved.

Capitals

All proper nouns, and adjectives derived from proper nouns, should be capitalized:

a French painting, a Newfoundland dog.

When common nouns are used to form part of a proper name, or of a title, they should be capitalized.

1. Do you go to high school? Yes, I go to York High School.
2. Of all the mediaeval saints, St. Francis was the most beloved.
3. The lords and bishops make up the House of Lords.
4. Send for a doctor, preferably Dr. Marks.
5. Where is the nearest post office? I think Whitby Post Office is the nearest.

In a history examination paper, a pupil wrote:

In Elizabeth's reign, they passed poor laws.

This answer did not give the meaning that was intended. Can you explain why the last two words should have been capitalized?

Irregular Plurals

1. Nouns ending in a sibilant sound (s, sh, z, j, ch, x) add **es** to form the plural: brushes, churches.

2. Nouns ending in **-y** change **y** to **i** and add **es**; those ending in **-ey** simply add **s**.

   pony, ponies; lady, ladies; pulley, pulleys; journey, journeys.

3. For nouns ending in **-o** there seems to be no fixed system. The commonest words of each class are:

   potatoes and tomatoes, heroes and hoboes, negroes and banjoes, mosquitoes and volcanoes, cargoes and torpedoes.
   pianos and sopranos, radios and dynamos, curios and ratios.

From this division it would seem as if the words try to observe a class distinction; the common and ordinary words form the larger class, the cultured and learned form the smaller.

4. In pluralizing proper names, it is becoming the custom to add **s** or **es**, as if they were regular common nouns: the Smiths, the Reynoldses, the Miss Murrays, the four Marys.
5. An apostrophe is used to form the plurals of letters and figures: t's and p's; 6's and 7's; the D.D.'s.

Preferred Spellings

1. In some periodicals circulated in this country, you will find words which end in **-our** spelled **-or.** The best English and Canadian usage is supported by the English dictionaries, which employ the ending **-our** (honour, favour, humour; but honorary and humorist are exceptions among the derivatives of these words.)
2. English dictionaries retain the ending **-re** in words like theatre, centre. Most American dictionaries spell these words with **-er.** Canadian usage follows the English spelling.
3. You are advised to spell the following words in the English style, which is here given: cheque, skilful, wilful, criticize, analyze. Do not abbreviate: although, through, programme, catalogue, borough (Peterborough).

LESSON 49

VI — APPLICATION OF USAGES

KEEP your own list of difficult words, and try to master one or two at a time.

When correcting misspellings, remember it is not the number of times you write the word, but the concentration you give it that will count. Write slowly, sound the syllables, look at them fixedly, print the troublesome syllable in capitals,—these little devices are worth a dozen pages of mechanical scribbling.

Do not write an isolated word. Write the phrase in which it occurred: he gave his *assent*, *enveloped* in mist. Be especially careful to do this with homonyms and with possessives: I cried aloud; the ladies' dresses.

Exercise

1. **(Oral)** As a test of your power to observe, how quickly can you detect the silent letters in the following words: friend, answer, island, pneumatic, knock-kneed, ensign, rhyme, receipt, mistletoe, debtor, rhythm.
2. Write the plural form of: echo, buffalo, motto, zero; gas, bus; anniversary, monastery, theory, alley, woman.
3. Write in the possessive form: the flight of the princess, the remark of the lady (of the ladies), clothing for men, the hoof of the pony, the business of the firm, the wages of the woman (of the women), the Revolt of the Peasants, pay for a day, a holiday of a week, the War of Seven Years, the reign of Henry II.
4. Use each of the following homonyms in a phrase or a sentence to show its meaning: sight, site, cite; air, e'er, heir, ere; right, write, wright, rite; bridal, bridle; course, coarse; assent, ascent; I'll, aisle, isle; palate, palette; mussle, muscle; core, corps; serial, cereal; key, quay.

Spell from dictation: a receipted bill; signed and paid for; a season's ticket; changeable skies; an expensive existence; separate syllables; a recognized privilege; accommodation for visitors; opportunities for women; the Christian religion; a gracious response; President of the Girls' Club; Honorary Secretary-Treasurer; the pupils' cafeteria; an identification card; a duplicate copy; the Principal's office; a supplementary exercise; a continuous performance; pedestrians and vehicles; unmistakable evidence; a preferable arrangement; really reliable; your sincerely; excuse my absence; obliged to receive.

1. It's too bad you're not able to go too.
2. We can't agree on who's to choose the present.
3. Ladies' gloves are on sale until ten o'clock.
4. A peasant was accused of snaring a pheasant on his lord's domain.
5. It was customary to go on pilgrimages during the mediaeval period.
6. Great Britain has produced many great Britons.

LESSON 50

VII — ACHIEVEMENT TEST

The following list contains one hundred difficult words, some familiar, others probably new to you. Before you are tested on them, select from the list those that you are most likely to misspell, and think out some means of fixing them in your mind. Apply rules where you can; break the words into their parts, and re-build them; invent tricks of sound or association; write them a few times with close concentration.

As this is a test of spelling by thinking, the list should be dictated slowly.

accommodate
accompanist
accountancy
accuracy
acquaintance
acreage
advisable
anaesthetic
ancestor
anonymous
anti-prohibition
apostrophe
appendicitis
approximately
assessment
attach
benefited
bronchitis
Carlyle
ceiling
cellophane
clothe
commemorate
confectionery
conferring
convalescent
deciduous
decisive
decorator
dietitian
develop
dinghy
discipline
distinguishable
efficiency
elementary
eligible
eliminate
embarrassing
emergency
excessive
excitable
fiery
goddess
Grecian
guardian
height
hygienic
immensely
incandescent
inflammable
innovation
intermediate
invigorating
irreverent
judgment
juvenile
linguist
liquefy
lose
marriageable
miscellaneous
mucilage
musician
occurrence
omission
operator
outrageous
parachutist
parliamentary
penitentiary
Poet Laureate
predecessor
preferable
prejudice
preliminary
procedure
puncture
queue
rehearsal
reminiscent
Renaissance
repining
scenic
scissors
scythe
seizure
specifications
Shakespearian
shriek
signaller
simile
solicitor
spontaneity
superintendent
syllable
tyranny
unconsciously
wretch
yacht

HOW I SEE IT

LESSON 51

THE son and daughter return with the father from a week-end visit to their summer cottage. A new cottage is being erected, and the mother asks what it is like. Betty replies:

"Oh, just swell, Mother. You'll love it. It's just too cute."

"Yes, but what does it look like?"

"Oh, well—it's something like the old one, but different, if you know what I mean. It's bigger, and it's made of logs—not all logs, I don't mean. And you come on the front verandah at the side and—oh, I'll get you a snap of it."

Bob's account:

"The new cottage sure is some dump, Ma. Dad says I can shingle it."

"I thought we weren't having shingles."

"No; but that roofing stuff looks like shingles. Only really they're long pieces cut,—not cut right through, I don't mean. You'll see when you get there. And there's a smart two-roof effect—two running into one, if you know what I mean. Here, I'll draw it for you."

And so Bob gives up.

As we are always interested in the buildings we live in, or visit, or see being erected around us, it might be worth while to learn a few simple terms by which we may describe them to others. That it is not so difficult as it seems is proved by the following example, written by a Form I pupil.

Our summer cottage is a small bungalow, tucked away in a grove of pine and cedar. It was once green, but the wind and rain have turned it to a soft brown colour which blends with the rocks and trees.

A wide verandah stretches across the front of the cottage. The door is in the centre and there are two windows on each side. The window frames are warped, which makes the

windows hang at a rakish angle; but this does not spoil the cottage; it only makes it look picturesque.

The roof is long and sloping. A little dormer window peers like an eye through the tangle of pine branches in front of it.

Rough, natural rock steps lead from the wharf up to the verandah. A flag waving proudly from the top of a tall pole completes the effect of a rustic but comfortable summer home.

The plan to follow when describing the exterior of a building is to proceed from the larger aspects to the smaller details, just as one would see it when approaching from a distance. The following terms will be found useful.

1. Kind of building—house, mansion, cottage, bungalow, (but not *home*).
2. Location, site, outlook—to front on, to be parallel to, at right angles to.
3. General shape of front—rectangular, square; lofty, low, squat, unbroken or irregular in outline.
4. Style—solid and plain, or ornate and varied; symmetrical or irregular; old-fashioned or modern.
5. Roof—steep, or gently sloping; gables, turrets, ridge, domed; flat; colour.
6. Foundation and walls—stone, brick, wood, roughcast; colours.
7. Windows—French, dormer, bay, single or sectional, leaded panes.
8. Doors—rounded, square, double or single, portals.
9. Special features—balcony, verandah, piazza, porch, archway.
10. Impression of the whole—pleasing, quaint; ordinary or odd; impressive, startling, inconspicuous, modest, dignified; tasteful, showy, practical.

Words of position—overlapping, projecting, receding, jutting, extending.

Recall and mention such points as colour of window sash, blinds, door trim; colour of mortar between bricks, kind of stone.

Assignment

Using the above headings as your plan, write a paragraph describing the exterior only of:

Your city house, or summer cottage; your school or church.
Any public building in your locality. (Withhold the name and see if the class can recognize it.)
A typical farmhouse of your province.

Complete a paragraph beginning as follows:

Many of our schools today are built in much the same style . . . .

LESSON 52

WORKING WITH WORDS

I — EXACTNESS

Words are entertaining little fellows. It is fun to play with their meanings and sounds, to twist our tongues around big juicy syllables, to make odd abbreviations of learned terms, and to invent secret words and codes. There is no harm in taking these liberties with our ancient and honourable language, provided that we also recognize our responsibility towards it, and are willing and able to give to words the respect that is due them.

Three standards are suggested as governing our choice of words: exactness, variety, and good taste.

Exactness in words is necessary if we wish to be understood. To the question, What happened in 55 B.C.? only one of the following answers is exact. Which one is it?

Caesar took Britain.
Caesar conquered Britain.
Caesar invaded Britain.
Caesar visited Britain.

To understand other facts of British History we need to know the difference between *religion*, *church*, and *denomination*; *Tory* and *Conservative*; *colony* and *dependency*. In our own day, misunderstanding arises through confusing the meanings of the words, *socialism* and *communism*.

Inexactness in use of words leads often to trouble; oftener, however, it leads to a laugh. A newspaper stated that "the excellence of the acting literally brought down the house". But as this alarming statement was not accompanied by a photograph of the ruins, the reader supposed that the reporter was ignorant of the meaning of *literally*. Instead of speaking literally, he was, of course, speaking figuratively.

Common Improprieties (or wrong uses)

1. **Start** should not be used for **begin.** It is incorrectly used in: *I started work today. He started to hitch the horses. When does school start?*
   It is correctly used in describing a quick, sudden movement; or when it means **to cause to start:** *I started at the sound. We started on our journey. He started the tap running.*
2. **Fix** is vaguely used of a number of actions. Its only correct meaning is **to make fixed,** or **stationary.**

3. **Loan, lend.**
   Loan is a noun, not a verb. *May I have a loan of your pen?* **Lend** is a verb, not a noun. *Please lend me your pen.*
4. The word **up** is added needlessly to a large number of verbs (to end up, polish up, open up, etc.). When unnecessary, it clutters a sentence. Do not use it unless the sense demands it.
   Other unnecessary additions (known as redundancies) are seen in: *to continue on our walk; to return back; to repeat again.*
5. **Lady, gentleman** should not be used indiscriminately. The words **man** and **woman** are nearly always preferable, and are always used to distinguish gender: *a woman driver.*
6. **Myself** and **yourself** are only to be used for two purposes — (i) as a reflex pronoun: *I cut myself;* (ii) for emphasis: *I said so myself.* Use the pronoun **I** or **me** for all other occasions. If you say, *Jack and myself are going, She sent Mary and myself,* you are giving yourself undue prominence.
7. **Expect** is to be used only when referring to the future. Do not say, *I expect they left early,* but, *I suspect they left early.*
8. Adjectives like **grand, terrible, gorgeous, exquisite, smart, unique, hectic,** should not be used except in their exact meaning.
9. The expressions **there is, there are; et cetera; thing; are to be seen,** are too indefinite to be interesting. Use them sparingly. A sentence ending with **etc.** sounds as unfinished as a dripping tap.

Exercise

A. Substitute a more exact word for **fix** in the following sentences:

1. Wait till I fix my hair.
2. Can you fix this lock?
3. We fixed the Christmas tree to look very pretty.
4. The teacher helped the pupils to fix up their answers.
5. Please fix that picture—it hangs crooked.
6. I found myself in a bad fix that day.

Justify the use of **fix** in: a fixed gaze; a fixed price.

B. Substitute a more exact word for **show up** in the following sentences:

1. They did not show up at the party.
2. The investigation will show up the evils of the system.
3. The stain will not show up when the floor is painted.
4. The picture will show up well in this light.

C. Correct the improprieties in the following sentences:

1. She is mad at me because I would not give her a lend of my bicycle.
2. We had a grand lunch and a gorgeous ride, and by now we are pretty tired.
3. I will drop up and see you around five o'clock.
4. I much prefer comedies to dramas.
5. What an exquisite car! Yes, it is a real good car.
6. He was failed in his examination.
7. When does the show start? Most any time now.
8. Just as he turned the corner, the policeman stopped him up.
9. I expect they missed the bus. How aggravating!
10. I figured it would be safer to phone up about it first.
11. The balance of the evening was spent in fixing up our accounts.

12. I was literally heart-broken when I read the ghastly news.
13. We all agreed unanimously that it had been a marvellous performance.
14. I've just had a go at the homework. It's simply hectic.

D. In the following sentences, insert the correct verb from this list: form, found, establish, organize.

1. Raleigh - - - a colony in Virginia.
2. Protestantism was introduced in Henry VIII's reign, but was not fully - - - until the end of the century.
3. The Royal Academy was - - - in the eighteenth century.
4. A company was - - - to carry on trade with India.
5. A relief party was - - - to search for the lost explorers.
6. The oldest collegiate institute in Ontario was - - - in 1807.

LESSON 53

II — DEFINING

A. (Oral). Distinguish in meaning between:

physician and surgeon; curriculum and time-table; discovery and invention; revolution and rebellion; reputation and character; fight, battle, war, riot; territory, dominion, colony; religion, church, denomination; incident, event, coincidence; pupil, student, scholar; apprentice, probationer, novice, amateur; interference, intercession, interruption; ship, boat, dinghy, liner, schooner, man-of-war; synagogue, cathedral, chapel, church, temple, mosque; manse, parsonage, rectory, palace; tent, tepee, bivouac, marquee, wigwam; preface, prologue, prelude, foreword; table of contents and index; persecute and prosecute; appointment and nomination.

B. As a test of clear thinking and careful composing, write in the form of a definition the meaning of each word in any five groups in the foregoing exercise. Before writing, refer to page 70.

LESSON 54

III — VARIETY

MONOTONY and staleness are just as uninteresting in words as in food and dress. In speech, as in everything else, variety attracts attention.

Hackneyed Words

Avoid words that are overworked, or hackneyed. Such words have become colourless and thin from constant exposure. Chief among them are *nice*, *very*, and *awfully*. Others are: beautiful, lovely, fine, certainly, seemingly, vast majority, exquisite, wended our way, can be seen, on this particular day, answered in the affirmative, along this line, reached our destination, an old-fashioned garden, last but not least, to a certain extent, an important factor, a special feature, I personally.

Synonyms

Synonyms are words that have the same general meaning. We search for synonyms when we wish to avoid a hackneyed expression. The readiness with which we can think of a synonym is a test of our familiarity with the language.

Exercise

Write quickly one synonym for each of the following words:

1. writer, burglar, edifice, freedom, progress

2. short, brave, pretty, humorous, industrious
3. to govern, resolve, tell, hearten, employ
4. readily, sadly, seemingly, politely, reluctantly

Write as many synonyms for each of the following words as you can remember. Be careful to use the same part of speech as that of the word given:

1. pain, honesty, scene, event, pleasure, fright, outset
2. pleasing, gorgeous, injurious, feeble, happy, old
3. to separate, ask, suppose, frighten, declare, to decrease

Why is it impossible to give synonyms for *nice, cute, awful?*

Antonyms

An antonym is a word which is in meaning the opposite of another word. It may be an entirely different word, or it may be the same word made negative by the addition of a negative prefix. Examples: kind — unkind, cruel; honest — dishonest, false.

Exercise (Oral)

Think of one exact antonym for each of the following words. Be careful to give the correct part of speech. The antonym for the noun *beauty* is not *ugly*, but *ugliness.*

friend, wealth, blame, help, extravagance, cowardice, superiority, funny, loud, concrete, liquid, temporary

Add the correct prefix to each of the following words to make them negative. Do this first orally, then in writing.

1. to credit, to spell, to connect, to please, to associate, to satisfy, to place, to calculate.
2. natural, mortal, definite, audible, ceremonious, polite, aware, valid, pious, responsible, legal, animate, responsive, necessary.

LESSON 55

IV — VARIETY AND VIVIDNESS

Literary Cousins

The development of modern English from two languages, Anglo-Saxon and Latin (or we may say from three, and include a large number of French words) has resulted in our having two words for the same idea or object. When the Normans became masters of England, French became the language of the ruling and cultured class, English remained the language of the common people. Thus it is that the French or Latin derivative has acquired a more learned sense than its English equivalent. For example: house and mansion; bedroom and boudoir; door and portal; letter-writing and correspondence.

Exercise

1. Give the simpler synonym for: language, governor, pinion, remuneration, fidelity, insomnia; legible, maternal, interminable; to expectorate, to render, to parley, to encounter, to imbibe, to nominate.
2. Give the more learned synonym for: air, chairman, sailor, airship, foreword, chance; underground, growing, dead, wasteful; to give up, to chew, to read, to meet together, to beg.

The total lack of interest in the following paragraph is due to poor choice of words. Pick out expressions that are inexact, redundant, hackneyed, or meaningless.

The scene was perfectly romantic. In the middle there was a bubbling brook, and on each side the most beautiful trees were to be seen. A small home-made bridge crossed the stream,

and along the banks beautiful little wildflowers met our eyes. Little songsters were singing sweetly in the branches, and above us the dazzling blue sky could be seen. As we wended our way homeward we all agreed unanimously that it was a lovely topic for a picture.

In contrast to this, examine the following paragraph for (*a*) vivid details, (*b*) exact words, (*c*) variety of diction, (*d*) original application of words, (*e*) figurative language.

Over this vast crystal bowl of green and amber solitude domed a sky of cloudless blue; and high in the blue hung a great bird, slowly wheeling. From his height he held in view the intense sparkling of the sea beyond the hogback, the creaming of the surf about the outer rocks, and the sudden upspringing of the gulls, like a puff of blown petals, as some wave, higher and more impetuous than its predecessors, drove them from their perches. But the aerial watcher had heed only for the lake below him, lying windless and unshadowed in the sun. His piercing eyes, jewel-bright, and with an amazing range of vision, could penetrate to all the varying depths of the lake, and detect the movements of its finny hordes. The great, sluggish lake trout, or "togue," usually lurking in the obscurest deeps; the shining, active, vermilion-spotted brook trout, foraging voraciously nearer the shore and the surface; the fat, mud-loving "suckers," rooting the oozy bottom like pigs among the roots of the water lilies; the silvery chub and the green-and-gold, fiercely-spined perch haunting the weedy feeding grounds down toward the outlet—all these he observed, and differentiated with an expert's eye, attempting to foresee which ones, in their feeding or their play, were likely soonest to approach the surface of their glimmering, golden world.

From *Fishers of the Air* CHARLES G. D. ROBERTS

LESSON 56

V — GOOD TASTE

Good taste in words requires that we avoid the use of unauthorized inventions, usages, or abbreviations of words. The dictionary divides such words into several classes: archaic, obsolete, poetical, dialectal or provincial, colloquial, vulgar or slang, and foreign.

Obsolete and archaic words are dead words. They were once in current use, but are no longer found except in poetry. Examples: *erstwhile, bespeak.*

Dialectal words, or provincialisms, are found in one section of a country: *trapsing about, to redd up, to have a hunch.*

Colloquialisms are expressions which are permissible in familiar conversation and intimate letters, but which should not be used in careful speech and writing: *can't* (and all similar abbreviations); *awful, lots of time, 'phone, I want to.*

"Slanguage"

Not all slang is objectionable; in fact, many words which were once among the tramps and hoboes of the language are now to be found in the best society of the dictionary pages: *skinflint, to rough it, highfalutin'.* Certain slang expressions are forceful, direct, and readily understood, and a moderate use of them is permissible in everyday speech. Among such expressions are: *it's up to you, all in, a good mixer, bellhop, to rub it in, highbrow.*

Most slang words, however, are unintelligible, silly, and superfluous. They are wildly popular for a short time, then they die out completely. Such terms as "nix on it", "hot stuff", "get my goat", and "dumb",

will soon be as dead as "skidoo". Style in slang changes so quickly that we cannot expect to be generally understood when we use it.

To the champion users of slang, one important warning is offered: beware lest you become so dependent on slang that you cannot do without it. Sooner or later you will be embarrassed, or seriously handicapped, by your inability to employ standard English.

Expressions to avoid

The following list contains many objectionable expressions. To use them when "it doesn't matter" will fix them in your memory, and you will use them unconsciously when it does matter. Try, therefore, to do without them.

A. peeve, pep, peppy, nervy, het up, let up, fed up, put over, gotten, swell, ain't I?, this here, that there, anywheres, somewheres, I says, a ways, acrosst, plenty good, quite some time, brainy, dope, doc, ad, gent, on spec, this aft.

B. *Be careful to say:* afraid (*not* ascared *or* afeered); off (*not* off of); on to (*not* onto); stupid (*not* dumb); stop (*not* quit); almost (*not* most); unless (*not* without); stay at home (*not* stay to home); I was brought up (*not* was raised); people (*not* humans); could scarcely, could hardly (*not* couldn't scarcely *or* hardly); strange (*not* funny); first (*not* firstly); drowned, burst (*not* drownded *or* bursted); somewhat better (*not* some better); he came (*not* he come); thank you very much (*not* thanks a lot); we used not to (*not* we didn't used to); the best I have ever seen (*not* the best I ever saw; it seems as if (*not* seems like).

C. *Avoid the following barbarisms:* to suicide, to burglarize, to enthuse, to feature, to banquet; a raise, an invite, a sell, a win, a steal, a go, a try.

Kind of, sort of should not be used adverbially: *I kind of thought so; it sort of looks like it; I felt kind of weak.* Use *rather* or *somewhat* if you must have a substitute.

It is correct to say, *I like that kind of game*, but not, *that kind of* a *game.*

For should not be inserted before an infinitive. Say, *I came to get it*, not, *I came* for *to get it.*

Boy friend and *girl friend* are unauthorized expressions. They sound evasive and affected. Why not give the name? *My friend Bob Johnson.*

As should not be used to introduce a noun clause.

Correct: I cannot say that I do.
Incorrect: I cannot say as I do.

Any place, every place, no place, someplace, are vulgarisms for *anywhere, everywhere, nowhere,* and *somewhere.*

Had of is incorrect for *had.* Say, *If I had seen him*, not *If I had of seen him. Ought to of gone, must of seen*, are wrongly used for *ought to have gone, must have seen.* Pronounce *have* clearly, so that others may not be misled.

Listen, say, should not be used to introduce remarks. The word *well* at the beginning of statements may also become an annoying habit.

Regarding, with regard to, as regards, are correct expressions; but mixtures of them, such as *in regards to*, are not.

Whether should be used alone. Never say *whether if, whether as to, as to whether.*

Exaggeration is not in good taste, and is, of course, ridiculously inexact. Do not form a habit of using

such expressions as *simply marvellous, absolutely crazy, perfectly wonderful.*

Avoid catchwords, that is, words that have suddenly become popular, unless you know their exact meaning. At present such words are *broad-minded, reaction, inferiority complex, the psychological moment.*

Foreign Words

We should not make a habit of using a foreign word when our own language has an equally good equivalent. Loyalty and good taste recommend that we use *table-napkin,* not *serviette; on our way,* not *en route; office,* not *bureau; suit,* not *ensemble; boredom,* not *ennui; parlour,* not *salon; dialect* not *patois.*

A foreign word is justifiable when it fills a need. We have no single word which is the equivalent of the following, and their use is therefore legitimate: *chaffeur, garage, debris, layette, trousseau, au revoir, vice versa, via, versus, questionnaire, beret.*

Exercise

Substitute reputable words for the objectionable expressions in the following sentences. Omit unnecessary words, and reduce exaggerations to moderate terms.

1. He learns us most everything, don't he?
2. What kind of a fish do you call that there one?
3. I came for to ask for a raise in my wages.
4. He has been ill for quite some time, but is getting on pretty good now.
5. I couldn't hardly stand when I got off of the train.
6. It's funny that we did not hear of her death.
7. Leave me go; I haven't done nothing.

8. Are you really going to quit school? How perfectly gorgeous!
9. I've got a date with a peach.
10. They have located in the north, but I can't just remember of the exact place.
11. She gave Harry and myself an invite to tea.
12. A bunch of us boys had gotten permission to go.
13. I don't know as I can do it, but I sure can try.
14. I couldn't scarcely eat, I was that tired.
15. I can't find my racquet anywheres, but this here one is pretty near as good.
16. Did she seem peeved about it? Well, kind of.
17. I'm not fussy about these kind of hats.
18. The house as I remember of didn't use to look like that.
19. Say listen, you shouldn't leave go that sudden. You come near upsetting the whole works.
20. Mary is training for a nurse, and I am going through for a dietitian.
21. It wouldn't of helped any even if he had of come.
22. He got all balled up when he tried to pull off his canoe stunt.
23. He sure did give himself a dirty knock that time.

LESSON 57

VI — VOCABULARY BUILDING

Some people are so poorly provided with words that they are constantly living on "relief" supplied to them by those who are better endowed. Makeshift expressions like "thing", "what's-its-name", "a kind of—", and "if you know what I mean", are the n.s.f. cheques of a bankrupt thinker. Surely no one will wish to belong to this class of dependents.

We may increase our vocabularly unconsciously, as we read, study, and converse; but this increase will become steadily less if we do not deliberately assist it.

One way to do this is to bring into our speech and writing the words which we meet repeatedly in our reading. These words are like people we meet on our way to school. We recognize them, we begin to watch for them, we become curious about them, but further than that we do not go. With words, however, we may go further. Our dictionary will give us a formal introduction to them, and thereafter they are no longer strangers who meet us, but friends who accompany us.

These two vocabularies, the one we use and the one we merely recognize, may be called our *active* and our *idle* vocabularies. Our active vocabulary contains far fewer words than our idle vocabulary. It should be our aim to increase the former by drawing from the unemployed ranks of the latter. At the same time, the idle vocabulary will be increased whenever we give close attention to educated speakers and superior books.

A Test

First read through the following list silently, and mark the words which are already in your active vocabulary. Then use each word in a phrase or a sentence. (This is best done by rapid volunteer work.)

> a minor, mastery, valid, corrupt, lawless, intolerant, hostile, abandon; impulsive, vengeful, ardent, resourceful; brevity, vividness, legendary, fictitious, figurative, impressive, anonymous.

Derivatives

Another method of increasing our vocabulary is to get one member of a word-family to introduce us to

others. The family resemblance will enable us to make an intelligent guess at the meaning of the new acquaintance. For instance, the adjective *live* suggests *lively, liveliness, livelihood, enliven.* The derivatives of the word *sign* include *signal, signet, signature, signify, significant; ensign, assign, design.* In all these words we see the root idea of *sign*—a distinctive mark.

Exercise

Write as many derivatives of the following words as you can recall. Show that the idea of the root word is present in the derivatives.

regular, rely, similar, patriot, tyrant, spirit, certain, credit, lustre, move, honour, access.

What are the nouns that correspond to the following adjectives? Do this exercise first orally, then in writing.

brave, stupid, cowardly, humble, splendid, hostile, proud, tactful (*two nouns*), ready, flexible, high, absurd, gay, complete (*two nouns*), likely, furious, easy (*two nouns*), false (*two nouns*), intolerable, scarce, similar, constant, brief, profound.

Form adjectives from the following nouns (first orally, then in writing).

politics, Parliament, pirate, despot, union, instant, moment, permanence, infection, literature, history; Elizabeth, Napoleon, George, Shakespeare, Rome, Athens, Iceland, Alps.

LESSON 58

VII — WORDS AT WORK

ACHIEVEMENT TEST

In each of the following pairs of sentences, the colloquial style of the first example is due to slipshod vocabulary and structure. Express the same meaning in better style by filling the blanks of the second example with suitable words.

1. We did not want to go all the way back again.
   We were ——— to ——— our steps.
2. He was a man high up in the government.
   He ——— a ——— post in the government.
3. It did not turn out as we had expected.
   The ——— did not equal our ———.
4. She was not sure what she was going to do.
   She was ——— of her ———.
5. I do not care what they say about me.
   I am ——— to their ——— of me.
6. I cannot imagine why he should not let us know about it.
   I cannot imagine his ——— for ——— it from us.
7. He did not know that all the people around were staring at him.
   He was ——— of the gaze of the ———.
8. You have to get at the meaning of the hard words before you can understand the poem.
   It is necessary to ——— the ——— of the poem in order to ——— its ———.
9. Do you think I shall happen to use it?
   Do you think I shall have ——— to use it?
10. If he was afraid, he did not let on.
    If he had ———, he ——— them.
11. At first they really did not know how much they had lost.
    At first they did not ——— the ——— of their ———.

12. When he finally succeeded in what he was trying to do, he felt it made up for all he had given up.
    The final ——— of his ——— made him feel ——— for all his ———.
13. Henry VIII was not like his father. He was young and good-looking and loved sports and had a jovial disposition, and so his people liked him.
    Henry VIII, ——— his father, was ———, ———, ———, ———, and accordingly was ——— with his people.
14. He would not let his blindness stand in the way of his getting on.
    He would not ——— his blindness to be a ——— to his ———.
15. King John admitted that what he had done was not lawful, but no one believed he was really sorry.
    King John admitted that his ——— had been ———, but his ——— was not thought to be ———.
16. I have given you all the help I can. It is now up to you to show that you can get along by yourself.
    I have given you every ——— ———; you must now prove yourself ——— of working ———.
17. When they left his name off the list, he was so put out that he wrote to the paper about it.
    The ——— of his name from the list so ——— him that he wrote a letter of ——— to the newspaper.
18. My grandmother may be pretty old, but she is well up in whatever goes on nowadays.
    My grandmother, ——— her age, is well ——— in ——— ———.

LESSON 59

LEARNING TO REASON

WHENEVER we want to change another person's opinion, or to uphold our own, we use argument. An argument is a reasoned proof in support of a statement. It must be based on facts. An opinion, wish, or prejudice is not an argument.

Exercise I

Which of the following sentences contain an argument?

1. I do not like cod liver oil and I do not believe it does me any good.
2. Cod liver oil is rich in vitamins; this makes it a valuable food.
3. The baby's weight is up to normal; you may discontinue her cod liver oil.
4. Rain is a blessing to mankind.
5. Rain is necessary to growth; it is a blessing to mankind.
6. I shall not need my rubbers; it is not going to rain.
7. I shall not need my rubbers if we are going by motor.

Faulty Arguments

Arguments are unsound (1) if they are based on incorrect assumptions, (2) if there is an error in the reasoning, (3) if they are "off the subject", (4) if the evidence or proof, though correct, is insufficient, too remote, or inadequately stated.

How many of these faults are found in the following examples?

Exercise II

1. Everyone should learn to swim because he is pretty sure to be drowned if he does not.

2. He is to blame for the accident. I am a very careful driver, and I never hit anyone before.
3. The first object of an education is to pass examinations. Therefore the studies should not be too difficult.
4. I expect to find Latin quite easy. My sister and brother both did.
5. It is an advantage for a boy or girl to go to a public rather than to a private school, because private schools are more expensive.
6. A boy or girl will receive a better education at a private than at a public school because private schools have better playing grounds.
7. Why should I lock my bicycle? I have never had it stolen yet.
8. Mark Twain observed that bed must be a dangerous place, since most people die in bed.
9. Jack has gone swimming. His bathing suit is not in his room.
10. I wouldn't go to that school. I know three fellows who go there, and they're all stupid.
11. Motor accidents are more serious and more frequent on the highways than in the cities. This proves that the roads are dangerous.
12. That book is no good. I couldn't understand any of it.
13. "I am open to conviction," said the Irishman, "but I should like to see anyone who could convince me."

Exercise III

Study carefully the argument in the following paragraph:

It is not because of his toils that I lament for the poor. We must all toil, or steal (howsoever we name our stealing), which is worse; no faithful workman finds his task a pastime. The poor is hungry and athirst, but for him also there is food and drink; he is heavy-laden and weary, but for him also the heavens send sleep, and of the deepest; in his smoky cribs, a

clear dewy heaven of rest envelopes him, and fitful glitterings of cloud-skirted dreams. But what I do mourn over is that the lamp of his soul should go out; that no ray of heavenly or even of earthly knowledge, should visit him; but only, in the haggard darkness, like two spectres, fear and indignation bear him company. Alas! While the body stands so broad and brawny, must the soul lie blinded, dwarfed, stupefied, almost annihilated. THOMAS CARLYLE

1. Divide the paragraph into two parts.
2. Express (orally) in your own words the writer's reason (i) for not pitying the poor, (ii) for pitying him.
3. Express briefly (in writing) the reasoning of the paragraph. Thus: I feel pity for a poor man, not because . . . nor because . . . since for these hardships . . . ; but I pity him because . . . . What a shame that . . . .
4. For what great reform was the writer arguing?

Repartee is quick and clever reasoning in humorous or trivial conversation.

"I believe in being early. The early bird, you know, catches the worm."

"Maybe; but see what happened to the worm for turning out so early."

"Er—well—oh, that worm wasn't early. He was just getting home late from the night before."

LESSON 60

DEVELOPING AN ARGUMENT

IT is not enough merely to state a good reason. To be convincing, an argument must be developed, or, as we say when we hammer a nail well in, it must be "driven home". We develop an argument by explanation, illustration or example, and restatement.

Example 1.

An older person, observing a small child playing with a kitten, soon realizes that what is play for the child is pain for the pet. With no intention of hurting it, the child is pinching it, swinging it, pulling it; or putting it to bed, dressing it, and otherwise making it serve all the purposes of a doll. The kitten —or pup, or rabbit—is too young to defend itself, or to escape; and so its childish owner may easily frighten it, tire it, or even injure it. Indeed, cases are all too common where a small pet has died from exhaustion. This treatment is not intentional cruelty, for sometimes the little animal's death is the result of too much loving and petting! It is due to small children's lack of understanding. Does it not seem reasonable, therefore, that little children should not be given pets?

Example 2.

The radio, despite its perfection and variety in good music, can never take the place of one's own playing. One reason for this is that playing is a means of expressing one's feelings. If I feel lonely or bored, my piano entertains me; if I am unhappy or worried, my piano distracts me; if I am in a rage of anger, my piano relieves me. At all times it interests me, for my simple playing is an attempt at an achievement. No radio music, however superior to my own, could be what my piano is to me.

Study of Examples

In each paragraph, where do you find the argument introduced? Where is it explained? Where do you find several illustrations of a meaning? What is the effect of the last sentence?

Show how the unity of the paragraph is observed in thought, in sentence progression, and in coherence between sentences.

Written Work

1. Write a paragraph to follow *Example* 1, arguing that small children should be taught to know and care for animals, and suggesting by what means (rag or toy animals, picture books, etc.) this might be done.
2. Write one or two paragraphs to follow *Example* 2, arguing in favour of the piano (as opposed to the radio) as a social asset, or as a possible livelihood. Keep to one point only in the course of one paragraph.
3. Write a paragraph arguing from the extinction of some species of wild flowers that picking of wild flowers in large quantities should be discouraged.
4. It has been suggested that Easter holidays are unnecessary. Develop a serious argument (not an opinion) against this idea.
5. Write a paragraph arguing that travel by air is safer than travel by land or by water.
6. Write a paragraph arguing that older people are mistaken in wishing that they were young again.
7. Develop in one paragraph one argument in favour of: joining a public library; studying household science, or history; keeping a photograph album; opening a Savings Account; electric power in the barn; wire fences on farms.
8. Develop in one paragraph one argument against: keeping a large dog in a city home; keeping pets in apartments; running the radio all day; buying a second-hand motor car; taking small children to moving pictures.

Hints on Writing

Effective writing is the result of clear thinking. Have your argument well thought out before you begin.

The first sentence should state the point you intend to prove. It should be clear, concise, informative, but not too long. The second sentence will contain the

chief argument. The remaining sentences will develop the argument by explanation, example or illustration. The final sentence will be a restatement, in stronger terms, of the points you have tried to prove.

LESSON 61

PUNCTUATION *(Continued)*

THE SEMICOLON AND THE DASH

From previous exercises you will have learned to regard the comma as a vehicle of thought and feeling, a means of conveying shades of meaning more accurately. The old-fashioned rule that a comma should be inserted in a sentence wherever a pause would be made in reading, is ill-founded and misleading. In reading, a pause for a comma is disregarded as often as it is observed, and pauses are frequently made by the tongue where the presence of a comma would distort the sense. Punctuation is important only where it affects the meaning.

1. Furthermore, the old-fashioned rule that the semicolon denotes a longer pause than does a comma, is likewise false. The main point of difference between a comma and a semicolon is that each expresses a different thought-combination.

Example:

Spring is here, and I heard a robin this morning.
Spring is here; I heard a robin this morning.

In the first sentence you will observe that a comma cannot stand alone between two principal clauses; it

must be supported by a conjunction. In the second sentence the semicolon can stand alone. The connection between the clauses in the first sentence is very loose; each clause appears to be a separate statement. The connection between the clauses in the second sentence is very close; the clauses are inseparable; they are both parts of one statement. The first sentence means that spring is here and likewise a robin. The second sentence means that spring must be here because I heard a robin.

2. The semicolon is not always a clamp to fasten clauses together; it is often a wedge to thrust them apart, and to send the mind hurrying forward to the sentence that follows.

Example:

We opened the door, and there was nobody in the room.
We opened the door; there was nobody in the room.

The first sentence here describes a plain statement of fact, at the end of which the mind comes to rest. The second sentence leaves the mind in motion, looking forward to what may follow. Set off by the semicolon, the second clause is surrounded by a zone silence that increases the excitement of the mind.

3. A third use of the semicolon is to join clauses that can express a complete thought only when they are read together.

Examples:

Truth ennobles man; learning adorns him.
My bicycle is broken; consequently I shall have to walk to school.

In the previous examples the clause, *I heard a robin this morning*, or the clause, *there was nobody in*

the room can stand alone to express a complete thought. In the last example the clause, *consequently I shall have to walk to school,* is incomplete in thought, and cannot stand alone. The conjunctive adverb *consequently* shows that some explanation with which its own clause is logically connected has gone before. A comma is insufficient to show the grammatical separation between these clauses, unless it is supported by the co-ordinating conjunction, *and.* The semicolon forms the required link. Other conjunctive adverbs that are commonly preceded by semicolons, are *accordingly, besides, hence, moreover, nevertheless, then, therefore,* and *thus.* The conjunctive adverb does not always stand between the clauses; it may occur within the second clause.

Exercise I

Punctuate each of the following sentences, and state orally the function of the mark you insert—as a clamp, a wedge, or a link.

1. I always feel well in northern Ontario the air there is bracing and invigorating.
2. Dorothy has gone to school Howard is too ill to go.
3. My mind is made up we are not going to have a holiday.
4. He could not explain he had no idea how the apples got there.
5. We cannot go so far in this storm moreover we have not umbrellas.
6. Mother is fond of the white meat father dislikes it.
7. There is someone in this house I hear footsteps.
8. I walked about a mile then our neighbour gave me a lift in his car.
9. It is raining very hard I am going nevertheless.
10. Winter is here the river was frozen over this morning.

Stupid writers make the dash do duty for other marks of punctuation; when in doubt, they use a dash. Observance of the following simple rules will prevent your appearing so illiterate.

The dash is used:

1. To indicate a sudden change in thought or in construction.

> He is nervous—far too nervous to drive an automobile.
> The tickets—by the way, what did I do with those tickets?

2. To set off an emphatic or explanatory word or phrase.

> Smith has been in business longer than any other man in town—forty years.
> An old friend of my father came to see us yesterday—a man named Hamilton.

There are additional, special uses of the dash, which, like the uses of the colon and brackets, you are not required at present to learn.

For the use of quotation marks see page 78.

If you wish to give special emphasis to an expression, underline it. Do not use quotation marks to show emphasis.

A question mark is placed at the end of a direct question, but not after an indirect question.

An exclamation mark is placed after an exclamation or an interjection.

Exercise II

Punctuate the following sentences, and be ready to justify every mark that you insert:

1. The doctor said the patient was a fool

2. But alas the train has gone
3. There is no reason why any person should go hungry at least not in Canada
4. Let him speak he was there when it happened
5. I should like to play ball especially since you need another player
6. These were thy charms but all thy charms are fled
7. Jenkins was always playing the fool if you know what I mean
8. In order to prevent his escape we barred the doors and windows
9. He has a warm heart to say nothing of his good sense
10. The starter shouted go and we were off
11. He was courteous not cringing to his superiors affable not familiar to equals and kind but not condescending to inferiors
12. Do not look so disconsolate it is not going to rain forever
13. The mayor entered the room quickly on his hands fur-lined gloves in one eye a monocle in his mouth a cigar on the top of his head a soft felt hat and the mayoress by his side
14. Have you ever read Shakespeare's play Julius Caesar

Exercise III

Punctuate the following:

Mrs. Leo. Hunter looked round her in triumph Count Smorltork was busily engaged in taking notes of the contents of the dishes Mr. Tupman was doing the honours of the lobster salad to several lionesses with a degree of grace which no Brigand ever exhibited before Mr. Snodgrass having cut out the young gentleman who cut up the books for The Eatanswill Gazette was engaged in an impassioned argument with the young lady who did the poetry and Mr. Pickwick was making himself universally agreeable nothing seemed wanted to render the select circle complete when Mr. Leo. Hunter whose

department on these occasions was to stand about in doorways and talk to the less important people suddenly called out

My dear here's Mr. Charles Fitz-Marshall

Oh dear said Mrs Leo Hunter how anxiously I have been expecting him pray make room to let Mr. Fitz-Marshall pass tell Mr. Fitz-Marshall my dear to come up to me directly to be scolded for coming so late

Coming my dear ma'am cried a voice as quick as I can crowds of people full room hard work very

From *Pickwick Papers* CHARLES DICKENS

LESSON 62

COHERENCE AND CLEARNESS IN THE SENTENCE

I — UNITY AND COHERENCE

THE English verb *cohere* is derived from the Latin verb *cohaereo* (*com-*, together + *haereo-*, stick, cling, remain close). From *cohere* is formed an adjective—coherent, and a noun—coherence. A coherent sentence is a united sentence—all its parts stick together to make a consistent unit. It is well knit and easily followed. In form it is compact; in meaning it is clear.

Coherence and clearness in a sentence can be preserved by observing the following principles of construction. Since the principles underlying coherence are much the same as those underlying unity, this lesson will provide additional practice in making sentences both clear in meaning and compact in structure.

1. Keep the verbs in the same tense in a compound or a complex sentence, unless the time of their action is different.

Correct: He *drove* the car into the garage, and then he *ran* into the house.
Incorrect: He drove the car into the garage, and then he runs into the house.

2. The parts of a sentence that are parallel in thought or in grammatical connection should be made parallel in construction.

Correct: *Sailing* is not as popular today as *motoring*.
Incorrect: Sailing is not as popular today as automobiles.

Correct: On the farm they were *picking* apples and *making* cider.
Incorrect: On the farm they were picking apples, and cider was being made.

Correct: *I saw her* in the hall a moment ago, but *I do not know* where she went.
Incorrect: I saw her in the hall a moment ago, but where did she go?

3. Place modifiers beside the words that they modify.

Correct: She arrived *only one minute* before the bell rang.
Incorrect: She only arrived one minute before the bell rang.

Exercise I

By applying the foregoing principles, improve the coherence and clearness of the following sentences:

1. This hospital is for the blind, the deaf, and the cripple.
2. What is more discouraging than to plant a rose bush that is supposed to be yellow, and it bears white roses?
3. She told the story of how the little bird died with tears in her eyes.

4. With happy hearts and expecting a good time in the morning, we all went to bed early.
5. Shadows would soon fall across the garden, but may it not be too soon.
6. Every boy is not able to swim.
7. Sun-bathing is a way of spending your vacation, or recuperation from some illness.
8. I hesitated for an instant whether I should brave the cold and discover the cause of my rude awakening, or to creep back to my cozy bed.
9. We reached our cottage by motoring, paddling and on foot.
10. Grandmother told the story as it was told to her.
11. You might have to wait a few hours for an express train, but if you cannot take an express train, you will probably stop at every station along the way.
12. The apartment house was gutted by fire, many meeting death.
13. Motor cars are more economical, comfortable, and are faster today than they were fifteen years ago.
14. The story tells about a little girl who was brought up by gipsies and how she never went to school.

Exercise II

By applying the foregoing principles, improve the coherence and clearness of the following sentences:

1. We found the place where the accident had happened without much trouble.
2. Meals are served in the dining-car, and in the sleeping car the porter made up the berths.
3. The crowing of the cock seems to be a signal that day was officially begun.
4. The picture revealed the cruel way in which the prisoners were treated very well.

5. The wigwams had little ventilation, making the air very stagnant.
6. After a rain the earth would wash away, leaving the bare logs.
7. The farmer sold the horse that kicked to the sheriff.
8. The river has overflown its banks and tore away the roots.
9. He began yelling with all his might and to throw water on the fire.
10. The qualities necessary for pioneer work are courage, bravery, diligent, and persevering.
11. He was honoured for his uprightness and because he did not forget to do his duty.
12. He plays tennis every day, and he would then take a swim.
13. He jumped in his car on that eventful day, and went off goodness knows where.
14. Our highways are paved with cement, insuring many years of usage.

LESSON 63

II — THE RELATION OF THE PARTICIPLE

The Function of the Present and the Perfect Participles

Adverbial Clause: *When we turned the corner,* we came face to face with a policeman.

Participial Phrase: *Turning the corner,* we came face to face with a policeman.

Participial Phrase: *Having turned the corner,* we came face to face with a policeman.

Exercise I

Rewrite each of the following sentences, changing the clause in italics to a participial phrase.

1. *When the boys had finished their work,* they went out to play.

2. *After we had carried the canoes over the portage,* we placed them in the water.
3. We shall begin the second exercise *after we have finished the first.*
4. *As I was cutting down the nettles,* I found the hammer that I had lost.
5. I do not mind getting up early *when I have pleasant tasks to perform.*
6. The girl *who was late for school* reported to the principal.

The Misuse of the Participle

When a participle is used as an adjective, it must have a noun or pronoun which it can modify or to which it can refer.

Correct: Coming out of the orchard, *we* saw the house in the distance.

Incorrect: Coming out of the orchard, the *house* was seen in the distance.

The second sentence means that the house was seen as it came out of the orchard, and that idea is absurd. This mistake, which is commonly known as the misrelated participle, is due chiefly to the bad habit of using the passive voice when the active would be more direct. In the first sentence the participle *coming* modifies the pronoun *we*. *We*, not the house, came out of the orchard, and this idea makes good sense. Sense determines structure. There are other ways, of course, by which to correct the second sentence. Good sense and sound structure are both achieved by changing the participial phrase to an adverbial clause: *As, after,* or *when* we came out of the orchard, we *saw* the house in the distance.

Exercise II

Make sense of the following absurdities by correcting the structure.

1. Returning from school yesterday, a thunder storm swept across the country.
2. Coming to school this morning, the sky was overcast.
3. Turning around, the trees of the forests stood on every side.
4. Driving east with the wind at our backs, the air was not so cold.
5. Being my birthday, I was permitted to visit my aunt in the city.
6. Doing my homework regularly for two weeks, the exercises in school seemed easier to do.
7. The police car holds eight persons, and being full, the policeman locks the door.
8. Being dark, he did not see the notice.
9. Being an invalid, I often go to read to her.
10. The scientist counted ten meteors one night sitting on his verandah.
11. Having written all the examinations, the results were not disappointing.
12. Peeping through a crack in the fence, a cow was seen eating the cabbages in the garden.
13. Looking over the brink of the falls, a man could be seen struggling in the waters below.
14. Speaking with the teacher about the play, she told me that she would help us prepare it.
15. Receiving the signal from the captain, the ball was quickly put into play.
16. The mail was picked up, stopping at the Post Office on my way home.
17. He told me that while swimming the air must not be completely expelled from the lungs.
18. Travelling north, the country becomes mountainous.
19. Trying to kick the ball, my foot slipped.

Exceptions:

Some participles, such as *concerning*, *considering*, *during*, *excepting*, *notwithstanding*, *pending*, *regarding*, *respecting*, *touching*, etc., are used without direct connection with a subject. They have passed into prepositions, conjunctions, or members of adverbial phrases:

Correct: She played well, *considering* her size.
Correct: *Pending* better weather, the ship remained at anchor.
Correct: Roughly *speaking*, all men are courageous.

The subject of a participle ought to be either in the nominative or the objective case, not in the possessive.

Incorrect: Having finished the exercise, *my* intention is to retire.

It is sometimes argued that *my* contains *I* and that the meaning in this sentence is consequently not misleading, but the possessive *my* is virtually only an adjective and has not enough prominence in the sentence to detract the participle *having finished* from the subject *intention* to which it grammatically refers.

Correct: Having finished the exercise, I intend to retire.

This sentence is not only grammatically correct, it is smoother, more direct, and more natural. Moreover, it states actually what the speaker intended to say.

LESSON 64

III — THE RELATION OF THE PARTICIPLE

Tense

Another common mistake is the use of the present participle to express an action which is not contemporaneous with the action of the principal verb. The participle should express the same time as the principal verb.

Correct: He left for Montreal yesterday morning and arrived there last night.

Incorrect: He left for Montreal yesterday morning, arriving there last night.

Participle and Gerund

Care must be taken to distinguish between the participle and the gerund. In form they are alike, ending in *-ing*, but in function they are different. The participle is a verbal adjective; the gerund is a verbal noun.

Participle: Leaving the door open, he walked away.

Gerund: Leaving the door open will let in the flies.

(It should be observed that a noun or a pronoun which governs a gerund is put in the possessive case: *his* leaving, not *him* leaving.)

Distinguish between the functions of the italicized parts of these sentences; both are correct.

I do not object to *his leaving* at once.

I beheld *him standing* on the main deck of the ship.

Participle and Adjective

Care must be taken to distinguish between the participle and the adjective ending in *-ing*.

Participle: Giggling noisily, the girls left the gymnasium.

Adjective: Giggling girls are a public nuisance.

Exercise

Some of the following sentences are correct in sense and structure; others are faulty. Select the correct sentences, rewrite the incorrect, and prepare to explain orally the reason for every decision or correction you make.

1. Hoping to stop his whistling, I asked him for the story of his life.
2. In trying to do too much work, his health was impaired.
3. Her hat came off while running after the ball.
4. Walking is good exercise.
5. The galloping horse jumped over the fence.
6. During the storm the electric power was turned off.
7. Do you mind me borrowing your book.
8. Concerning the fire the police were unable to discover any clues.
9. The weeping willow stands beside the stream.
10. Weeping copiously, the police led her to the station.
11. Walking along the road one day, my attention was drawn to a great hawk circling above a clump of trees.
12. In learning to swim, the crawl stroke is not the best to practise.
13. Sleeping in the open air is good for man and beast.
14. Snatching at his bridle, the horse was quickly stopped.
15. He went out without her knowing it.
16. After waiting for thirty minutes, my friends had not yet arrived.
17. The liner *Empress of Britain* arrived this morning, being six days crossing the ocean.
18. Discovering the blueberries growing in abundance on the surrounding slopes, my food supply until reserves came, was assured.
19. By talking too much, he seldom had anything to say.
20. After failing twice, the principal reproved me.

21. Preaching is easier than practising.
22. The meeting was over promptly, and we went shopping.
23. He does not like me coming so late.
24. The blazing sun beat upon the sand.
25. I can see him coming over the hill.

LESSON 65

IV — PARTICIPLE RECOGNITION

Exercise

Rewrite the following sentences, correcting those that are faulty in structure. When you have finished, underline every word that ends in *-ing*, and in the margin before every sentence write the name of the part of speech to which the underlined word belongs.

(Participles, gerunds, nouns, adjectives, and prepositions are all represented among the examples.)

1. Playing tennis develops the chest muscles.
2. In her trembling hands she held the wounded bird.
3. I hope that you do not mind us going before you.
4. From his fruit farm he won for his family a good living.
5. Regarding his decision, our opponents were dissatisfied.
6. After mowing the lawn, the hose was turned on.
7. The cattle broke through the fence and got on the road, thus making me late for school this morning.
8. Are boys fond of being photographed?
9. Are these minutes correct? Being so, I declare them approved.
10. Upon opening the cupboard, a mouse ran out.
11. He arrived notwithstanding all hindrances.
12. Weather permitting, we shall go.
13. I am tired of arguing with him.

14. Driving the cows into the pasture, the milk was carried to the house.
15. The preaching of this man is known throughout the country.
16. While backing the car into the yard, a tire was punctured.
17. The court met and adjourned pending the receipt of orders from the convening authority.
18. The telephone rang while washing the dishes.
19. The teacher was annoyed at me talking in school.
20. The flying squirrel cannot make long flights.
21. Generally speaking, he is a good student.
22. Relaxing in front of the fire, the clock struck eight.
23. Poising for a dive, the springboard broke.
24. The game being over lunch was served.
25. Did you enjoy listening to the radio?
26. Reading books is my hobby.
27. After walking a mile in a pouring rain, we built a roaring fire and began drying our clothes.
28. It was still raining, and the week's washing hung on the line.
29. We saw them assisting the policeman to catch the thief.
30. Upon their coming nearer, I could see that they were not friends, but strangers.
31. The sprinkling can is on the verandah. What skill have you in gardening?
32. The ceiling was sloping, the walls and ceiling being a pale grey in colour.
33. I like camping.
34. He was also a scholar, being able to speak seven languages.
35. I had been barefoot, making walking very painful.
36. Being eighty years old, he lived to a ripe old age.

LESSON 66

V — UNRELATED AND MISRELATED EXPRESSIONS

A PHRASE, or a clause, introduced by *because, because of*, or *on account of* is always adverbial and should not be used as the subject of the verb *to be*, to express reason.

Correct: Because of / On account of } illness I am unable to go.

Correct: The reason why I am unable to go, is *that* I am ill.

Correct: I am ill; *that* is the reason why I am unable to go.

Incorrect: Because of / On account of } illness is the reason I am unable to go.

Phrases introduced by *due to* and *caused by* are always adjectival and must modify substantives. They cannot modify verbs, or ideas, that are merely implied in a sentence. If a noun, or a pronoun, to which these phrases can logically refer, is not present in the sentence, correct the error by changing *due to*, or *caused by*, to *because of, on account of*, or *as a result of*. *Owing to* is now an accepted prepositional phrase and may be used to show logical dependence. *Due to* has not the power to do this.

Correct: Because of / On account of / Owing to } my carelessness, I was chastised.

Correct: My chastisement was due to carelessness.

Incorrect: Due to my carelessness, I was chastised.

Exercise

Correct the following faulty sentences and be ready to explain orally the reason for every change you have made.

1. Because he needed assistance with the harvest was the chief reason why he was glad to see me.
2. Due to a misunderstanding the pupils did the wrong exercise.
3. She fainted, caused by cutting her finger.
4. His reason for going to town was because he needed repairs for the mower.
5. He missed the train, caused by a misprint in the time-table.
6. The field crops were ruined, caused by frost and hail.
7. The reason why he had always passed his examinations was because he had made a practice of regular and persistent study.
8. He was lame, caused by an accident in his childhood.
9. Because the profits of the industry have been low is the only reason that his wages have been reduced.
10. Robert's head was bleeding, caused by an accident on the playing field.
11. Because the street cars were delayed is the only reason why I am late.
12. Due to the rain, the game was called off.
13. Father is going to the game is the reason I wish to go.
14. His fever was due to impure water, caused by throwing refuse into the river.
15. The train is now due at 7.50 o'clock, due to a change in the time-table.
16. Because the principal did not know that I was helping with the harvest led him to suspect me of being a truant from school.
17. Due to an accident caused by trying to turn a corner too quickly, our motor car is badly in need of repair.
18. I have a cold is the reason mother wishes me not to go swimming today.

19. Because I could not hear the question is no reason for her being angry with me.
20. The grass begins to turn brown, due to the heat of the sun and the lack of rain.
21. Many a boy is unable to attend a university, due to lack of finances.
22. Many long-distance flights have failed, caused by engine trouble.
23. The reason why many people think that flying in an airplane is dangerous is on account of the newspaper reports of the accidents.

LESSON 67

VI — ACHIEVEMENT TEST

The following sentences contain mistakes in grammar, unity, coherence, and punctuation.

1. State how clearness has been lost in each of the following sentences.

2. Reconstruct each sentence so that it is smooth, straightforward, clear, and properly punctuated.

1. The reason why he did this was because he wished to gain credit for himself.
2. I observed the mother bird's feeding her young.
3. Clinging to the counter-rail I finally got my change, and my girl friends also succeeded in accomplishing this.
4. The slope of the hill looked like it had been covered by a velvety green rug.
5. He watches the asparagus sprout, then grow to maturity.
6. Old Alice, as always, had on her long black dress, the neck of which was very much in style, as it is high, and did up quite tight around her throat.

7. Our car is a great deal different than our neighbour's.
8. One of the main reasons that electric refrigerators are not used more extensively is not because they cost a great deal to make.
9. The horses were stopped, they unhitched the harness, got out, and prepared their lunch.
10. The boys were selling papers about a bank robbery.
11. If a sick person could see these athletes, they would feel much better.
12. We spend many happy hours at the swimming pool, and in the winter we skate and the boys play hockey on it.
13. The coaches were pulled with horses.
14. Coming towards the house there was a large bed of celery.
15. I never remember of being in a more uncomfortable position.
16. We met many people walking home from church.
17. No person was on the street any more than was necessary for them to be.
18. There is a piece of land jutting out into the lake on which is placed several cottages.
19. For the intelligent beginner, this is their opportunity.
20. Small boys gazed spell-bound in the window.
21. At dawn the next morning they found a mound of snow which being scattered revealed the grave of John who was returning to marry Moonya and being exhausted had died.
22. Having walked about ten minutes, the first opening was reached in the rock, a small passage through which we crawled, having a hard time, I having the hardest, being rather fat.
23. A court of justice is a place where they dispense with justice.
24. There is several of us could tell a different story than that.
25. Winter really is one of the most delightful and beautiful times of the year with its beautiful blanket of snow spread over the earth's dark surface and the little shrubs

and bushes covered with ice makes the earth look like fairyland.

26. The gypsy longs for a home like she sees when she is passing.
27. No sound is heard except the rattle of dishes broken occasionally by someone asking for a second helping.
28. If someone who is starting a new business and wants people to know about it, they broadcast it over the radio.
29. The boy or girl of today if he finds it necessary to look for employment, the first question they will ask you is have you your matriculation.
30. As many of the town's leading men went to this collegiate and the fact that the school was well known it was thought a splendid thing to celebrate this as it had started from a humble school and since become a large and well-known collegiate.

LESSON 68

EMPHASIS AND VARIETY IN THE SENTENCE

The English word *emphasis* is derived from a Greek word *emphaino* (*em-*, in + *phaino-*, show). *Emphasis* means prominence, importance, intensity. When a word or an idea requires emphasis in order to make the meaning of a sentence immediately clear, it is given a place of prominence where it will *show* well. There are many ways to give emphasis to important words or ideas, but at present you are asked to learn only four.

1. Place the important words at the beginning of the sentence.

2. Place the important words at the end of the sentence.

3. Place the important words out of their normal or natural order.

4. Repeat the important words.

Examples:

1. Bound and gagged, the thief lay on the floor.
2. The thief lay on the floor, bound and gagged.
3. On the floor, bound and gagged, lay the thief.
4. He was truly a spoiled child, not merely the spoiled child of his parent, but the spoiled child of nature, the spoiled child of fortune, the spoiled child of fame, the spoiled child of society. MACAULAY

You will observe that by giving emphasis to the idea that you consider most important in a sentence, you not only give greater clarity to the meaning but greater variety to the sentence structure.

Exercise

Give greater emphasis to the italicized expressions in the following sentences by applying the foregoing rules.

1. There is *plenty of room* in the next car.
2. Let old wrinkles come *with mirth and laughter.*
3. A beautiful girl *in a bright red dress* stood before him.
4. Her long, black hair *was gathered* in a red ribbon at the back of her neck.
5. He made *shallow arguments* against the League of Nations.
6. The shadow *followed him down* the stairs, the court, and the street. (repetition)
7. He died *with these words on his lips*, as a brave man dies.

8. Some of us *had to be prompted* at the last dress-rehearsal *even.*
9. The very bed in which he slept had been mortgaged *even.*
10. The fire destroyed the woodshed, *the house itself,* and the barn.
11. I could not *understand* him.
12. Before a tide of suspicion *the profiteer* withdrew, retreated, and ran away. (repetition)
13. He *bitterly* regretted *his mistake.*
14. We laid him down *slowly and sadly.*
15. The farmer's rosy children sat *around the fire* one wintry night.
16. I shall never consent *to such a proposal* while I have a vote.

LESSON 69

LETTER WRITING

I — INTIMATE LETTERS

Personal letter writing seems to be a little art in itself. Some people write letters which are a delight, yet these very people may not have excelled in school composition and would never dream of writing for the public. Their success is perhaps due to the fact that they do not think of it as composition—they are merely chatting on paper. "She won't criticize," they say, "so I just write as I feel." The result is as natural and unconscious as familiar conversation.

But even with this freedom from formality, many people are still at a loss. Their complaint is, "I never know what to write about. I never have any news." The answer to this is, "You do not need any." Read the following letters and note how little "news" they contain. What makes them interesting?

Dear Muriel:

I've just finished laying the table for tea, and hope that I can rattle off something to you before Dad comes in.

It must be horrible to have scarlet fever and be sent to the hospital. We're all going to send you a letter in turn, one each day. They won't be wonderful works of literature, but they'll let you know we're thinking of you.

There! That makes four mosquitoes I've killed tonight. (You can picture me on the doorstep.) This season's crop is apparently bigger and bolder than ever and so numerous I just can't help it if some corpses get into this letter.

To-morrow after school I'm going downtown with Mother to get a new dress, so next time I write you there *will* be news. When Mother goes to do the rest of her shopping, she leaves me in the Book Department and I have a grand time dipping into the books. That reminds me—when you can read I have a wonderful story for you—Greyfriars Bobby. It's a real true story of a dog and every night for fourteen years, mind you, he—but I won't spoil it by telling it. You'll love the book, I know.

Here's Dad now. He pulled my hair as he was going in and made me make that awful blot. It's a rather interesting blot, though, don't you think? Something like a flower—or is it a wheelbarrow—Oh no, it's a baby mud turtle.

I must go in now, Muriel, so good-bye for now. (Here's a secret. I'm sending you a —— of —— in a few days when you get well enough to eat them.)

With much love and many thoughts,

Peg

Hello Bob, old chap!

How's the broken hip coming along? The boys feel awfully cut up about your accident. We've all sworn a deadly vow to write you at least once a week; and more than that, Boy—get this, now!—we're sending you a box of fruit tomorrow. "Say it with Eats" is our motto; we hope you approve of it.

Jack and I went out to Clark's Creek the other day. The flood has let up, but you should see the mess it left! Mud all over the grass, and all sorts of things left stranded. We found an old camera, a minnow-trap, a drowned rabbit and a scrub-brush. (This was the only useful thing of the lot; we sure were glad of it to clean our muddy boots.) Jack took the rabbit home to skin—so he said.

I've got a new stamp for you, Bob. My brother gave me two. They're Egyptian. I'll keep it for you because you haven't your album there and of course you'd lose it. What's that? Yes, you would. Oh, well, all right then, if you'll keep it in this envelope, I guess I'll entrust it to you.

Guess where I'm writing this from, Bob. No, not in the barn, it's too chilly. No, not in the kitchen, stew hot. (Get that joke?) No, not in bed; mother caught me at that game. I'm in my brother's office. I have to take a message for him over the 'phone. And when I saw his grand and lordly note-paper, I thought, "What a shame, that notepaper going to waste. I'll write to old Bob." So here you are.

So long, Bob. Get well soon.

Your old pal,
Pete

Parents are naturally very eager to hear of your doings if you are far away from home, and having new experiences. Too often this is what they receive:

Dear mother, I hope you are well I am fine camp is great please send up my flashlight I forgot it and some batteries. The mail boat is coming now so I must close. Your loving son Ted. P.S. Am going on a trip so don't expect another letter for a good while.

How many mistakes can you find in this letter?

Personal letter writing can hardly be taught, since subject matter, tone and style all depend upon the

relationship between the correspondents. It may be as informal as conversation, if you keep in mind this one difference—that written opinions or comments may be misunderstood (a joke, for instance, may read like an insult), and what you have written is forever fixed. Let good manners and good taste guide you as you write, that you may never blush to acknowledge what is written above your signature.

It is only courtesy to write legibly, and only common sense to use punctuation, capitals, and paragraph indentations to make your meaning clear. Much of the pleasure of a letter is lost through the difficulty in reading it.

Do not apologize for using "I". If you can write interestingly about yourself, why apologize? If you are at a loss to begin, describe where you are, who or what is around you, or what you have just been doing. If you wish for news of your friend, ask definite questions, several of them. Your correspondent will find them a help.

Observation, inventiveness, and thoughtfulness will produce a more original and pleasing letter than mere "news".

For Discussion

What items could you put in a letter to a member of your family who left home four days ago?

If you have been in a hospital, what might you include in a letter written from it?

What did you see, hear, or do on your way to school that might add a touch of humour to a personal letter?

Why should the heading (address and date) always appear on personal letters? What part of Pete's letter would be unintelligible without the punctuation?

Many pupils are troubled to know how to write to teachers or other adult friends. They fear that they cannot produce a letter that will please, in form or material. Most teachers, however, are interested in you as boys and girls, not just as their pupils; they are ready to appreciate naturalness and friendliness in your letters, and to overlook mistakes.

In thinking up "news", do not hesitate to write of little things, or to tell of your activities, plans, and hopes. Try to recall also your friend's interests; ask questions and express your ideas with frankness and good manners.

LESSON 70

II — CONVENTIONAL USAGES

Letters reveal the writer. They show the use we make of our education; they reveal something of our character—whether we are thoughtful and courteous, or careless and indifferent. These characteristics appear not only in our expressions, but in the handwriting and general appearance of the page. Even pen, ink, and paper help to carry an impression of us to those who know us only through our letters.

Forms

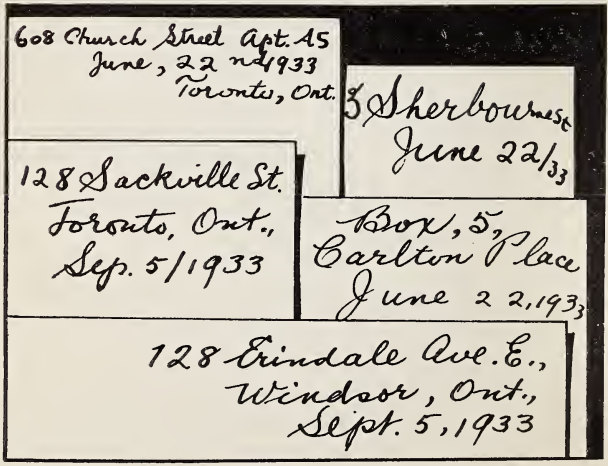
In writing personal, social, or business letters, there are definite forms to be carefully observed.

The heading

This includes the address of the writer and the date of writing. Even in very familiar letters these should not be omitted. They are often of interest years later.

The address should contain all the details that the correspondent needs to know when addressing his reply. The farther away the letter is to go, the more information you will give. Thus: 29 Hume Road, St. Catharines, is enough if the receiver lives in or near St. Catharines; but what more should be added if the letter is going to Regina? to England? The address may take one or two lines, and commas should separate the different parts of it.

The date should always be given in full in the following manner: June 12, 1933. (Do not write *st, nd, th* after the numbers.) Figures should be made most distinctly, and no division or abbreviations that are confusing should be used. Do not use this style: 12/6/33. The day of the week (Tuesday) is not necessary.



Which of the headings on the opposite page are satisfactory, and which are not?

The inside address

This is the same as the address on the envelope. It is not used in personal letters, but should appear in all others. It may be added at the end of the letter, but the safer place is at the beginning.

The salutation

This begins flush with the left hand margin and stands by itself. For intimate letters you may invent your own salutations. For more conventional purposes the formula is *Dear Mr. Barnes, Dear Miss Barnes,* or, formally, *Dear Sir, Dear Madam* (to both married and unmarried women) or, more formally, *My dear Sir, My dear Madam.* (Do not capitalize the word *dear* unless it begins the line.) The punctuation recommended is a comma in personal letters, a colon in business letters.

Avoid beginning *Dear friend.* If he is your friend, why not address him by his name?

The closing

In intimate letters, be original if you can. In all letters, be sincere. Do not write *Lovingly yours,* unless it is true. *Sincerely yours* should not be used to excess, nor should the word *very.* The conventional ending is *Yours very truly,* (with only the first word capitalized). This is used where there is little or no personal relation between the correspondents.

It used to be customary to close a letter with a participial phrase: *Hoping to hear from you soon, I am,*

Yours sincerely. It is now considered more natural to state the idea in a sentence, as one would in speaking, and to omit the *I am. I hope to hear from you soon. Yours sincerely,* . . . Do not consider it necessary, however, to think up a wish or sentiment merely to close your letter.

Under what circumstances might the following closings be used?

Yours respectfully,
Gratefully yours,
Cordially yours,
Affectionately yours,
Hopefully yours,
Yours, in happy anticipation,
With sincere sympathy, your friend,
With deepest sympathy, yours most sincerely,
With heartiest congratulations, yours admiringly,

The signature

We may take what liberties we wish when writing to a close friend, but in all other cases we cannot be too careful in both form and handwriting. We may think our writing is quite clear, but that is because it is so familiar to us; it may be perplexing to a stranger. Very few signatures, especially those of older people, are legible, and an illegible signature on a cheque often results in embarrassing consequences. Cultivate a plain signature. It will be harder to imitate, and will show more character than an elaborate one. Fancy scrawls and ornamental capitals are a sign of affectation.

School boys and girls should sign their full name: *John J. Martin, Ethel B. Summers.* It is usually evident from the handwriting that they are not mature men and women.

Other cases may be judged from the following:

John R. Martin	signature of a boy or a man
E. B. Whitely	a man (never understood as a woman's signature)
Alice Whitton	a woman, married or single, to her friends
(Miss) Alice Whitton	
(Mrs.) Julia Mason	an unmarried woman to a stranger a married woman to a stranger
Julia Mason *(Mrs. John R.)*	a married woman's signature for business or legal purposes

It is bad taste for girls at school to use *Miss* unless it is really necessary. It is not necessary in the front of text books, nor on school programmes. Leave it to others to show you this courtesy; if you assume it yourself, you rob it of its dignity.

If you are authorized to sign another person's name, you indicate your part by the word *by* or *per*, followed by your own name or initials, for example,

(Mrs.) H. B. Wright
by E.F.W.

Assignments

1. What is meant by a "self-addressed envelope"? Prepare one at home and bring it to school.
2. Ruling your paper the width of personal stationery (five inches), write the heading you would put on a letter from your home, dated today. Add the address and salutation you would use in a letter to (*a*) your principal, (*b*) The Department of Education, Parliament Bldgs., Toronto, (*c*) your friend in another city.
3. Write your signature as suited to the three cases in the foregoing assignment.
4. Using a sheet of personal notepaper, re-write the letter printed below. Divide it into paragraphs and sentences, and supply the correct capitals and punctuation. Leave a left hand margin of at least half an inch; leave a

similar space at top and bottom, and between heading, address, and salutation. If your letter runs to a second page, continue it on the right hand side of the inner two pages; but if a letter runs to three or four pages, use the pages in the order they come, as in a book.

Mount forest ontario august 24 1933 mr charles wilson director camp keewaydin elk lake ontario dear mr wilson I have been home three days now and am just beginning to realize what a beneficial time I had at camp of course I knew I was enjoying myself but it is only since my return that Ive noticed how much better I am Im browner than anyone around here and I find I have gained six pounds it certainly was a perfect holiday I am sorry to put you to trouble because of my own carelessness but may I ask you to inquire for my camera its rather a good one and was a present from my uncle if it should turn up I shall be most grateful to receive it mother says if I lose it it will make me more careful but I think Ive learned the lesson and I do hope I may recover it I hope you are still having good weather and all is going happily at camp yours respectfully bob howard

LESSON 71

III — THE ENVELOPE

When addressing the envelope, be careful to confine your writing to the lower half of the envelope. Begin well to the left, and indent the lines slightly. Judge the length of the second line before you write the first, and thus avoid cramping the second line. Commas are not necessary at the end of lines, but should separate the parts of an address within the line. If the address requires several lines, "block" style, instead of inden-

Miss E. V. Peace
R. R. No. 2.
Peterborough
Ont.

Mrs. Arthur Anderson
Care of Mrs. W. Montgomery
Apt. 21, "Red Gables"
Morningside Crescent
Vancouver, B. C.

J. C. Porter
Lennoxville
Man.

The Secretary
The Boys' Club,
Central Collegiate Inst.,
Winnipeg,
Manitoba

tation, may give a neater effect. Examine the accompanying models.

The sender's name and address should always be written in the upper left hand corner. What is the purpose of this precaution?

You are urged by the Post Office officials to use very few abbreviations on envelopes. A few of the longer and less important words are, however, generally permitted, *e.g.*, Apt., Blvd., Bldg., and long names of provinces or states. Never abbreviate people's names, nor the offices they hold; to write Prof. Geo. Smith is to show lack of respect and good taste. Do not abbreviate South, North, etc., names of streets or countries (except U.S.A.), the words *and, personal, forward.*

The necessity for completeness in addresses, and care in handwriting, may be judged from these facts. Letters intended for Hamilton, Ontario, frequently go to Hamilton, Bermuda. A trunk addressed by its American owner to Toronto, Canada, was found weeks later at Toronto, Kansas. Several provinces have post offices bearing the same name. There is a Windsor in Nova Scotia, in New Brunswick, in Quebec, and in Ontario. Four post offices in the Maritime Provinces contain the word Glasgow, six contain the word Albert, and seven contain the word Newport.

Assignment

Rule a column of spaces 3½ by 5¼ inches and write in them the following addresses. In each case write your own name and address in the upper left hand corner.

1. The Principal, Ontario Veterinary College, Guelph, Ont.
2. Mr. J. R. Rice, Assistant Superintendent, Bolton Boys' Camp, Bolton, Ont.

3. Mr. John J. Wright, Manager, Service Department, Dominion Motors Ltd., Winnipeg, Man.
4. Miss Vivian Armstrong, Room 402, Private Patients' Pavilion, Toronto General Hospital, Toronto, Ont.
5. Dr. and Mrs. Herbert Brownlow, Banff, Alta. (This letter to be forwarded)
6. The Misses A. and M. Brown, Apt. A4, 133 West 37th St., Washington, D.C., U.S.A.
7. Mr. George Parnell, Sales Manager, Heintzman and Co., 193-197 Yonge St., Toronto, Ont.
8. Messrs. Ward, Lock, and Co. Ltd., Warwick House, Salisbury Square, London, E.C.4, England
9. Mr. and Mrs. John C. Sellers, Cabin Passengers, Duchess of Bedford, Sailing August 2nd, Canadian Pacific Steamships, Montreal, Que.

LESSON 72

IV — SOCIAL LETTERS

We frequently find ourselves obliged to ask a favour, or to acknowledge a kindness; to send invitations, or to accept them; to express condolence, or to offer congratulations; to tender an apology, or to make a complaint. Some of these letters are not easy to write, but people appreciate them the more for this reason.

Letters for special occasions

As people grow older, they tend to esteem letters more and presents less, than they did in their younger days. A letter for Christmas Day, written when you are busy and excited, will be appreciated because of the trouble it meant.

Exercise

1. Write a birthday letter to your grandmother, or aunt, or any older relative.
2. Write a "Steamer" or "Train" letter to a teacher going abroad for the summer.
3. Write to congratulate a young friend on winning an important prize or scholarship.
4. Supposing you have just been notified of your success in a music examination, write a note to your teacher expressing appreciation of the attention given you.

Requests and Favours

There should be no attempt to conceal the purpose of such letters. Be honest and direct, courteous and simple. Never say, *Thanking you in advance*, or, *And oblige, Yours truly*. These expressions no longer have any real meaning. Letters may be brief, but not curt.

Suggestions For Beginnings

1. Dear Miss Glen: I am very sorry that you had to write for my overdue library book.
2. Dear Uncle John: You were good enough to say that I might borrow your field glasses.
3. Dear Miss Martin: I hear that you are motoring into town. May I ask a favour?

Letters to Write

1. Complete the first suggestion, explaining that you had mislaid the book and will mail it back.
2. Complete the second, explaining that you are going on a bird hike. Give suitable assurances.
3. Complete the third, asking the person to buy you some sheet music *e.g.*, Chopin's Waltz, Op. 34, No. 2, price 50c. Assure her that she may feel quite free to say "No" if your request will inconvenience her.

Thanks and Acknowledgements

Do not exaggerate your expression of gratitude. Be sincere. The fact that you put yourself to the

trouble to write is evidence in itself of your appreciation.

Dear Aunt Mabel:

Thank you very much for the skates. They are stunning! I count them among the best of my Christmas gifts, and I got some fine ones, too. The boots seem to be a good fit. I only wish you could have sent some real winter weather along with them! (You would if you could, I know.)

I hope you had a happy Christmas, and that your friends were as good to you as you were to all of us.

Yours cordially,
Jack

Dear Dr. Anderson:

Thank you very much for the certificate of health. Now I am all ready for another season of swims in the "Y" tank.

It is good of you not to charge me for it, and I do appreciate your kindness.

Yours sincerely,
Helen Graham

Letters to Write to Strangers

A. 1. You have learned from a friend that a Mr. R. S. Sandler is going away and wishes to leave his dog for the summer with careful people in some safe country locality. Write and offer to take the dog. Show some enthusiasm and offer assurances. Arrange to go to see the owner and his dog.

2. If you promised to send the owner news of his dog, what would be an original way of doing so? How might the dog sign his name?

B. 1. A number of boys and girls are coming to a convention in your community. You are asked to accommodate the delegates in your homes. Write to a name and address given you inviting a boy or a girl to come to your home.

2. Some of the class might write the delegate's acceptance, and others might write a letter sent by the delegate after his or her return home, following a profitable visit.

C. Write for your mother (or sister) to the Manager of the Clarkson Hotel (in a nearby city), requesting him to find an umbrella she had left there, and to hold it until she returns for it. What details will you give?

D. Write to the editor of *Animal Life*, Toronto Humane Society, 11-23 St. Albans St., Toronto 5, asking him to advise you how to feed and care for tropical fish; or what to do for some pet that is sick.

LESSON 73

IMPROMPTU SPEECHES

IMPROMPTU speeches are good fun and good practice. They teach readiness and resourcefulness in thought, and they test our powers of expression. Because they are unprepared, impromptu speeches will not be criticized for their plan; but correctness of speech is to be expected, and attention should be given to enunciation, manner, and position.

When the teacher has assigned you one of the following topics, concentrate for three minutes on what to say about it.

Suggestions for Subjects

1. Escorting a visitor around your school, explain and point out the chief features of the gymnasium, or other room (one pupil to a room, in quick succession).
2. Take a stranger on a sightseeing tour of your community (one object of interest to a pupil, in quick succession).

3. Direct a stranger from the station to your home; or from your school to your home.
4. Explain how to mount a collection of natural objects; how to repair a fence; how to patch a puncture; how to grease a wagon; how to attract wild birds; how to teach a dog a trick; how to ski.
5. Explain the traffic system of a large city; the system of a lending library; the habits of a certain bird or animal.
6. Explain the principle of the hydraulic bridge, *or* the overhead door; how a binder binds the sheaf; how a cream separator functions, *or* the piston in a steam engine; explain how a grain elevator is used; how a Yale lock works; how a steam shovel functions.
7. Speak for two minutes on: the advantages of Daylight Saving (or the disadvantages); cats *versus* dogs as pets; swimming *versus* bicycle riding as an exercise; a motor car *versus* a motor bicycle; horse-riding *versus* motoring; motoring *versus* flying; private school *versus* public school; piano *versus* violin; radio *versus* gramophone; country amusements *versus* city amusements.
8. Speak for two minutes on: kindness to animals; Safety First for children.

LESSON 74

A DAY IN MY IMAGINARY LIFE

At the beginning of the year's work, you were asked to write an account of an ordinary day of your life. For this work you drew upon well-known facts. You are now at liberty to draw upon your imagination and to narrate the facts that you imagine constitute a typical day in another's life. The following list may suggest a character for you to impersonate:

A day in the life of:
your local physician
a railway engineer, or a bus-driver
a minister's wife
a pilot on the airmail
a trapper in the northern woods
a pioneer woman
a city fireman
a movie actress
a radio announcer
a Red Cross Nurse, or a school nurse
a North West "Mountie"
a captain on the Great Lakes
a mayor's wife
a woman missionary
a newspaper reporter (man or woman).

Do not indulge in wild flights of the imagination. Remember that fiction need not *be* true, but that it must always *seem* true.

LESSON 75

GRAMMAR AND SENTENCE STRUCTURE

ACHIEVEMENT TEST

The following sentences have been taken from pupils' compositions. Unfortunately, they contain many mistakes of various kinds. Rewrite each sentence, trying to express the writer's ideas in sentences that are correct grammatically and clear in meaning.

1. It is of no use doing that will only complicate matters.
2. The dog was whining and running from the door to the window. Now peering into the face of the mother, as

if to read her thoughts, then a curious glance at the children, and then back to the door.

3. It was one night in the summer holidays. I was staying with a friend in the country. We were reading ghost stories. We would take turns at reading to each other, when there was heard the opening and closing of a door and footsteps. Oh, how frightened we were when the door opened and there stood the farmer's wife from the next house to see if Florence and I were in bed, but we were not.
4. The tide was coming in, and as a result the current was very strong, and little by little the rotten rope by which the boat was tied gave way, and it was not long before they had drifted right out into the big bay where the waves were very boisterous.
5. In walking through the graveyard, one would often wonder if, after they had died, persons would pass and read the tombstones as you were doing now.
6. Peel passed the repeal of the Corn Laws which was to abolish the tariff on wheat which was coming into England.
7. Camp means to me a place away from civilization, where you can rough it. The camp being nestled in among big pines. Also about three yards away from a wide expanse of water.
8. There are many families that are not musically talented, but who enjoy good music although they cannot afford tickets for concerts to hear such artists as Kreisler or Hutcheson that may be heard if they are fortunate enough to possess even a cheap radio.
9. He was not in a hurry to return back again.
10. As the parade advanced forward, it was deflected to the right.
11. In the seventh innings our pitcher weakened to a certain extent.

12. There is sometimes foul play done on the highways and robbery is committed, but the cases are few.
13. We can go for a drive on a smooth highway where our forefathers had to follow a log-road.
14. By a hobby I mean an interest outside of one's work, and which is done for the mere pleasure in the doing.
15. The lakes are not large, just little daubs of water thrown here and there among the hills, and which form a vivid contrast against the greenness of pine and spruce.
16. In this district pheasants are protected from being shot when they are young, also they are not allowed to be hunted when full grown only in special hunting seasons.
17. Tourists' camps on the shores of little lakes where one can breathe the pine-scented air which will banish all worry from one's mind.
18. An airship can set out, heading straight for its destination, at least nearly so.
19. There are many people who do not have a hobby, but why should not one give his spare time to some profitable undertaking?
20. This side of Bradford we saw a most beautiful market garden, which had been planted for the first time, as it was drained swamp land and good black loam which makes wonderful growing grounds.

LESSON 76

WHAT DID THE WRITER MEAN?

The following statements were made by motorists, evidently in all sincerity, in claim forms under their insurance policies.

If you can discover the meaning of each statement, tell how the accident happened, and why the motorist blundered in making his report.

1. Cow wandered into car. I was afterwards informed that the cow was half-witted.
2. My car was stolen, and I set up a human cry but it has not been recovered.
3. A lamp-post bumped my car, damaging it in two places.
4. She suddenly saw me, lost her head and we met.
5. A truck backed through my wind-shield into my wife's face.
6. I ran into a shop window and sustained injuries to my wife.
7. I collided with a stationary street car coming in the opposite direction.
8. I misjudged a lady crossing the street.
9. The other car collided with mine without giving any warning of his intention.
10. I heard a horn blown and was struck in the back—a lady was evidently trying to pass me.
11. I unfortunately ran over a pedestrian, and the old gentleman was taken to the hospital much regretting the circumstances.
12. Wilful damage was done to the upholstery by rats.
13. I thought the side window was down, but it was up as I found out when I put my head through it.
14. I cannot pay for the repairs as I am dependent on my mother-in-law, my wife having died three years ago.
15. I blew my horn but it would not work as it was stolen.
16. A bull was standing by, and a fly must have tickled him as he gored my car.
17. If the other driver had stopped a few yards behind himself the accident would not have happened.
18. A pedestrian hit me and went underneath my car.

Date Due

FDNC NO. Z 126			
NOV 7 RETURN			
EDUC 0211 '77			
Returned OCT 12'77			